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19th Century American Paintings

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

End of an Era

WITHIN A FORTNIGHT of each other, two of the most stalwart defenders of modern art—Alfred Stieglitz and Gertrude Stein—have passed on. Aside from their faith in the inherent truth of the *constructed* painting as opposed to the truthfully transcribed person, place or thing, they suffered the mutual tragedy of outliving their time. Amalgamated with their natural gifts was more than a dash of charlatanism—some call it showmanship—and it will be found in both cases that their personalities outweighed their deeds.

Stieglitz, a great photographer and a greater crusader for modernism in creative expression, fought a brave fight for what he considered basic in art. He, and the entire art world, won. Unfortunately, at the end he was tilting against imaginary windmills, repeating to the point of boredom martyr laments for the cause of Marin, O'Keeffe and Dove. Pioneer that he was, the rest of the world, ever grateful for his guidance, had long since passed the frontiers that were new in the twenties.

It would be idle to write of Gertrude Stein as a writer—which she was not, unless one gives undue consideration to the fact that she was clever enough to stretch a minor talent to sophisticated infinity. Rather, let us judge her as a vocative force for liberalism in the arts; a dynamic, masculine personality who shortened the mileage between Oakland and Paris. Just as she loved the sound of words above their literal meaning, so she valued the aesthetic content of a painting against its surface appearance. Just as *Transition* and *Four Saints in Three Acts* once embodied the unrealized dreams of a lost generation that thought a finer world would spring Minerva-like from a cafeteria discussion, Gertrude Stein dramatized the ivory-tower of the pre-Munich advanced thinker.

Perhaps it is just as well that Gertrude Stein, or Alfred Stieglitz, did not live beyond Year One of the Atomic Era.

To My Patrons

EACH YEAR at this time it is the privilege and the pleasure of the editor to print a listing of THE ART DIGEST Patrons—those readers who have certified their confidence in the magazine by subscribing for long term periods, or by introducing their friends into the circle. The DIGEST was founded twenty years ago on the premise that the art world needed a journal that would report without favoritism or personal bias the news and opinion of art in America. The reason it is a fortnightly is that we feel a week is too soon and a month is too distant to be news. That this policy has met with some mead of success is illustrated by the fact that the Patrons List (pages 24, 25, 26, 27) is the longest in the history of the magazine. I and my staff (see top of page 5) take this as a vote of confidence in our stewardship during these difficult times.

Once again, may I make clear that the list of DIGEST Patrons is not a list of the magazine's subscribers. Rather, it is a list of those who supported the DIGEST over and above the regular annual subscription fee. There are three degrees of Patrons: Life Patrons, those who have contributed \$25 for a life subscription; Double Annual Patrons, those who

have sent \$10, either as renewals or as gifts to their friends; and Annual Patrons, those who have contributed \$5, either as a two-year renewal or as a gesture of mutual art interest to some particular friend.

Through depression and war, it is this kind of reader-loyalty that has carried the DIGEST over the rough spots of publication. We of the DIGEST staff recognize that such loyalty demands, on our part, hard work and responsibility for the best possible news-magazine of art.

Next Issue—September 15

THE ANNUAL DOLDRUMS have now settled comfortably over 57th Street; except for the Museum of Modern Art, art activity in New York is largely confined to group exhibitions selected from the stock rooms of the various dealers. This hiatus is essentially without rhyme or reason, springing from the silly notion that because certain fortunate people are able to leave the city with the advent of hot weather, all others lose immediately all interest in art. Therefore, bowing once again to the inevitable, THE ART DIGEST will postpone publication of its September issue from the 1st to the 15th of the month, at which time the tempo of art news will have returned to normal. So please do not worry if your next DIGEST arrives a fortnight later than usual. It will report the opening round of what will probably be one of the most exciting art seasons in years.

Ceramics in Syracuse

UNTIL WAR INTERVENED, one of the main functions of the active and progressive Syracuse Museum was an annual exhibition of contemporary ceramic art—an event so intelligently planned that it brought international note to Syracuse and helped make it a world center of this craft-art. Now, we are informed by Director Anna W. Olmsted that these valuable annuals will be resumed this fall (Nov. 3 to Dec. 15), sponsored jointly by the Syracuse Museum and the Onondaga Pottery Company. Resumption of this project is the first concrete step to be taken under "recommendations for the future" as outlined by the Syracuse Post-War Planning Council.

Plans for a new departure, the establishment of regional jury centers, were completed at two meetings of the National Ceramic Advisory Council, held at the Whitney Museum and the National Gallery. William M. Milliken is chairman of the council, and Thomas J. Watson is honorary chairman. All entries are due between Sept. 19 and 22 inclusive at the Syracuse Museum and the following regional centers: Cooper Union (Richard F. Bach, chairman); Cleveland Museum (Arthur F. Baggs, chairman); Los Angeles Museum (Reginald Poland, chairman); San Francisco Museum (Dorothy Liebes, chairman); and University of Georgia (Harold Westcott, chairman).

The final jury of selection and awards will meet in Syracuse in mid-October, and will pick the travelling exhibition which is already booked through November, 1947. First stop following the initial showing in Syracuse will be at the Metropolitan Museum next January. This is a natural sequence since the Syracuse Museum was founded 50 years ago by George Fisk Comfort, one of the organizing founders of the Metropolitan.

ART DIGEST—August 1, 1946

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EXHIBITION OF PAINTINGS By

JULIAN BINFORD
GLADYS ROCKMORE DAVIS
RENÉ LAHM
WILLIAM PALMER
WALDO PEIRCE
DORIS ROSENTHAL
ZOLTAN SEPESHY
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THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Marcia Hopkins, Secretary. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Associate Editors, Josephine Gibbs, Ben Wolf; Assistant Edi-

THE READERS COMMENT

Hard to Swallow

SIR: In many ways I like the ART DIGEST, but often the language of the reviewers and critics suggests an unswallowably reconducive approach.

—DOROTHY GROVER, Sharon Hills, Pa.

Conservative Intolerance

SIR: I want to take issue with the point of view of Miss E. M. Stuart whose criticism appeared in the July issue of the ART DIGEST. Her statement indicated a narrow-mindedness in regard to art which is not becoming in the artist or the critic. I have studied and attempted to derive benefit from all forms and schools of art without becoming an addict to one while being totally intolerant of the others.

—HARRY CAMPBELL, Trenton, N. J.

Liberal Intolerance

SIR: As an artist and mother of a Vassar graduate I feel compelled to protest the recent action of the college in answering an invitation to the opening of the offices of the Eastern Airlines at Rockefeller Center featuring the murals of Dean Cornwell as follows: "Vassar College cannot indulge in backing anyone so reactionary as Dean Cornwell."

I am not only appalled at the ignorance of these people in expressing dislike of the work of an artist of the fine standing and reputation of Dean Cornwell, but shocked at the bad manners and execrable taste of answering an invitation in this manner. That this should be publicized is a disgrace to the painting profession. There is no obligation to offer criticism of exhibitions to which you have an invitation.

—ISABELLA BANKS MARKELL, S.A.E., President, National Association of Women Artists.

How to Treat Artists

SIR: When so many exhibitions are so well conducted, we marvel at the careless way that many show towards their artists. It does not seem too much to expect the secretary of any organization to send a common postcard to every contributing artist whose work is rejected. Some do, but there are instances where artists arrive at the openings with friends to view their pictures, only to find that they are not even there.

The Carnegie Institute is outstanding for its courteous treatment of artists, often writing letters of appreciation of their works. The smaller Mint Museum in the south, sends a card at the close of the exhibition, thanking the artist for showing his pictures. Such civilities give the artist a friendly feeling towards the director of the museum and are all too rare.

To be successful, a business must be conducted on lines of courtesy and consideration towards its customers, and people who manage art exhibitions would do well to pay more attention to their treatment of artists. If they sent no pictures at all, there could be no exhibitions and many good artists do not send their works to some galleries a second time because of the casual way they were treated. It is a distinct reflection on any art organization which is so poorly run that it has no time or desire to be courteous. Artists must follow certain rules if they wish to exhibit at all—is it not time that galleries should conform to a code of behavior which would be more generally acceptable to their contributors?

—KITTY PARSONS, Rockport, Mass.

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JON CORBINO

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THE *Art Digest.*

PEYTON BOSWELL, JR., *Editor*

August 1, 1946

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Provincetown Seascape with Pier: MAURICE STERNE (1945)
Lent by Sam A. Lewisohn



Dancer Resting: HENRI MATISSE (1940)
Lent by Lee A. Ault

Seven American Collectors Show Treasures at Modern Museum

WHAT DO AMERICAN COLLECTORS of ample means and a love for art hang on their walls in the privacy of home? Paintings by their native contemporaries or works by dead Europeans? Experimental pictures that search out new means of expression or familiar statements by acknowledged masters? The Museum of Modern Art was curious, so it broke from traditional practice to invite seven collectors to send in their favorites—pictures “from which they had derived the greatest pleasure and satisfaction.” The response was informative as well as generous and now 59 paintings offer a handsome treat, while telling us much about collectors’ choice, at the Museum through Sept. 22.

That American collectors prefer European art—past or present—is the overwhelming evidence presented in this first of an annual series. Only five among the 59 pictures were painted by Americans and these were contributed by only three collectors. Among the Europeans one artist—Picasso—dominates this microcosm of art purchase, just as he does the international painting mart. He is named five times. Two 19th century painters, Renoir and Cézanne, come next with four canvases each while Matisse, Rouault, Soutine and Van Gogh are close by with three. Twice shown are Chirico, Klee and Seurat.

Since no collection yields more than two works by the same artist and most exhibit only one apiece, this homogeneity of taste spells one thing, caution:

excellent selection from the best among well trodden paths of art. Emily Genauer, critic of the New York *World-Telegram*, expressed what most reviewers felt when she wrote: “One thing must be said of these collectors. They have bought well and safely but quite without courage or imagination.”

The common taste of the collectors—Mr. and Mrs. Lee A. Ault, Dr. and Mrs. Harry Bakwin, Miss Katherine S. Dreier, Sidney Janis, Dr. and Mrs. David M. Levy, Mr. and Mrs. Sam A. Lewisohn and James Thrall Soby—is also indicative of the interaction of museum and collector for Mrs. Levy, Lewisohn and Soby are officers or trustees, and Janis and Ault are former advisors of the Museum of Modern Art, whose esthetic catechism their collections reflect.

Taking the groups separately the Soby and the Dreier collections are distinguished by individuality and emphasis on contemporary art. Miss Dreier, herself a painter, has included one of her own pictures together with experimental works by such lesser-known men as Kurt Schwitters, 59-year-old German painter (with an outstandingly fine collage), his fellow-countryman, Campendonk, the French abstractionist Jacques Villon, and paintings by Kandinsky and Leger.

Soby, whose selection alone was determined partly by a desire to round out the museum’s own collection (also on summer view), shows works by three Americans—a 1937 romance, *At The Gates of the City* by Eugene Ber-

man, a small beach fantasy by Peter Blume and a handsomely designed *Father and Son* by Ben Shahn. The latter, dated 1946, is one of the artist’s most successful pictures. As was to be expected, Soby’s other favorites are sophisticated choices—Klee, Miro, Picasso and Tanguy.

The Janis collection, like that of Miss Dreier and Soby, might be called professional, for though the pictures in these groups were bought for personal pleasure their selection was inevitably influenced by theories expounded in the course of museum or studio work. Consequently Janis, who is author of *They Taught Themselves* and arranger of the controversial 1944 one-man museum showing of the work of a retired clothing manufacturer, Morris Hirshfield, discovers in the whole field of 19th and 20th century art two out of eight favorites to be by non-professional artists—the work of Hirshfield and Vivian. His other loans range from Chirico’s gloomy philosophizing to a garish Dali, from the tranquil purity of Mondrian back to Picasso, and Klee’s engaging *Actor’s Mask*.

The remaining four collections were assembled by laymen in the field of art, sometimes with the assistance of a professional advisor. Whatever the qualifying factors of selection—and it is not to be forgotten that most of these pictures were good investments when bought—they form a handsome assemblage. And putting aside other consid-

[Please turn to page 30]



Fighting Cocks: EDWARD CHAVEZ

Newer Artists Dominate Woodstock Annual

WOODSTOCK.—Despite being boycotted by the Burlin-Blanch Partisans of the warring Woodstock Art Colony, the first of the three summer exhibitions turned out to be a rather exciting, experimental show, giving a place-in-the-sun to several newer talents that someday will probably give the "old guard" serious national competition. As one of the jurors (along with Emily Genauer and Roland J. McKinney), I would like to draw special attention to two exhibitors whose entries were marked by originality of statement and technical eloquence—Edward Chavez and Harvey Fite. The second of the exhibitions, opening August 3, will be juried by Carlyle Burrows, John Morse and Grace Pagano; the third, opening August 21, will be purely local. With better cooperation from the artists, hard-working Rollin Crampton could have raised these summer exhibitions from regional displays to a standing more in key with

the national fame of the art Colony.

Between the two juried shows, a group of nationally known Woodstock artists held a benefit exhibition for the destitute artists of France. It was a generous gesture. At this writing, we do not have the latest returns.—P. B., JR.

He Started in the Army

Arthur Sappe, young New Yorker who made his debut at the Chinese Gallery last month, began painting three years ago during his spare Army time. His progress was rapid; a personal style, at once imaginative and controlled, emerged. Outstanding among the 26 watercolors he exhibited recently were *Landscape Morning*, Chinese in its compression of form and symbol, which nevertheless related small particular scene to broad experience, and *Night Birds*, in similar poetic vein but also distinguished by textural variations.

Play: HARVEY FITE (Amaranth) In Woodstock Summer Show



Scott C. Carbee

SCOTT C. CARBEE, Boston's successful portrait painter and creator of the famous picture, *The Girl in Blue*, died at the end of a long career June 22 at the age of 86.

Carbee was born in Vermont, studied art first in Providence and then in Paris and Florence with Bouguereau and Max Bohm. He returned to the United States in 1901; settling in Boston where he painted, among many, 14 portraits of Vermont legislators for the State Capitol and a study of Rev. E. A. Horton for the Massachusetts State House. His best picture, however, is the early *Girl in Blue* which won him instant and national fame.

In addition to his painting activity Carbee had a long teaching career. He headed the Scott Carbee School of Art which he founded in Boston in 1921 and he inaugurated the Fine Arts Department at the University of Vermont, where he taught for 18 seasons. The Carbee School will continue under the directorship of his daughter, Jessica M. Carbee.

Thumb Box Sketches

The Thumb Box exhibition at the Barbizon-Plaza Gallery offers paintings priced from \$25 to \$50 in a variety to satisfy all tastes. Lavera Pohl's gouaches of brilliant flowers and sad-eyed creatures, an interesting combination of pathos and gaiety; Robert C. Barratt's lively watercolors of Carmen Amayo, and Oscar Weidhass' amusing views of New York are among the paintings that make this exhibition a worthwhile bet for the visiting collector. The exhibition will continue through September.—J. C.

Britannica Pleased Detroit

The Encyclopaedia Britannica Collection broke some more records during its recent visit to the Detroit Institute of Arts. Clyde H. Burroughs, Institute secretary, stated that it had "been one of the most successful exhibits of its kind that we have had in the 35 years since we first established our exhibitions of American art." More than 48,000 people saw the show, many of them artists and student groups from the art schools and Wayne University.

Eighth Street Sale

There are some surprisingly good "buys" to be found in the summer sale at the Eighth Street Gallery. Among the pictures between the price range of \$1.00 to \$50.00 are a group of brightly colored river and dock scenes by A. Davis, a simple and effective watercolor by Frank Dorsay, William Fisher's mantle size landscape and *Boy with Parrot* by Juan Deprey. The sale will continue throughout the summer.

—J. C.

Goodman in Pencil

A series of pencil sketches depicting three skeletons cavorting under the Manhattan "el" is the highlight of the Friedman Gallery's exhibition of works by Bertram Goodman. Other exhibits of merit include the three gouaches, *Chicken*, *In the Studio* and *Sunday on the Docks*; also the oil, *Pillars and Pigmies*. (Through August).—J. C.

Birds of America: Audubon & Others

THE FLOWERS that traditionally bloom in the spring on gallery walls have been supplanted, at Kennedy & Co., by an ideal summer theme show—birds, hundreds of them, mostly of the Audubon variety. The occasion for the exhibition is the recent acquisition by Kennedy of an unusually fine, full set of the 150 engravings made by Bien for the American edition of Audubon's Birds of America, first published here in 1858. These are supplemented by about 50 of the excellent engravings by Havell from the London edition (1825-35), a sizable selection of Gould's humming bird series, and an enchanting corner—full of owls, mostly from unknown sources.

The *piece de resistance* of the display, both for connoisseurs and just plain amateur appreciators, is the group of four different states of the *Wild Turkey*—Audubon's still brilliant original oil painting, admirably executed in minute detail; a contemporaneous copy in oil by Julia R. Bachman, interesting, but lacking the sparkle and crispness of the Audubon canvas; a fine London engraving by W. H. Lizars, retouched by Havell; and the less delicate American engraving of the same subject by Bien.

Around the turkeys are more familiar American birds, in all probability, than can be found across the street in the Central Park aviary—the great white heron glutonously grabbing his fish; Virginia partridges hovering over their young; graceful blue herons and lordly egrets in their marshy habitats. Alice would have thought the American flamingos tailored to order for her croquet game.

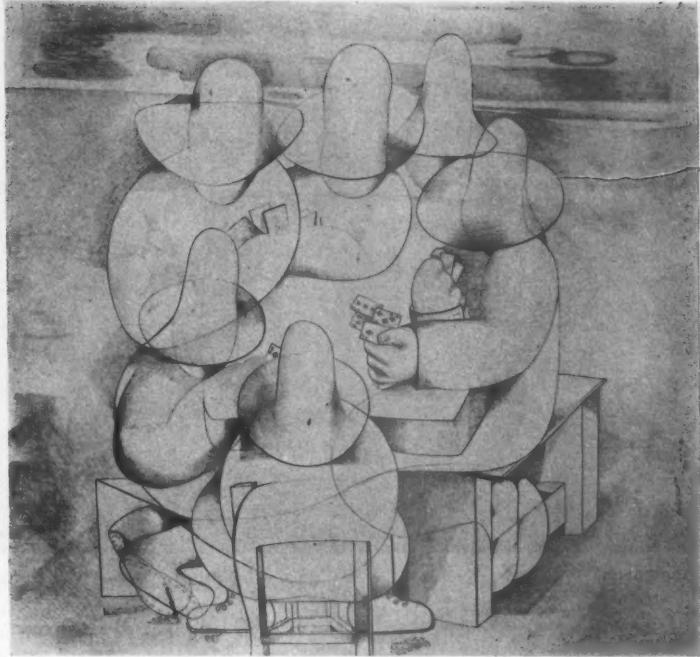
Audubon the naturalist went to great pains to point out that all was not Eden even in the bird world. Unsocial blue jays devour the eggs in other birds nests, and sinister snakes break up the homes of the mocking bird and thrush families.

The exhibition will continue throughout the summer.—JO GIBBS.

Wild Turkey: J. J. AUDUBON
On View at Kennedy



August 1, 1946



Card Game: AMELIA PELAEZ (Pencil)

Creative Fires That Burn to the South

IN THE LIVELY GOOD NEIGHBOR exchange of art that has been (sometimes literally) busy flying back and forth across our southern border, one of the most interesting is the large exhibition of modern Latin American drawings which opened its American museum tour at Cranbrook last month. Assembled by the Council for Inter-American Cooperation for the State Department, it is the first show of its kind ever to tour this country. Nine countries are represented (Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico and Venezuela) by 46 artists, often with several works each, executed especially for the occasion. Some are internationally known, some are known only to metropolitan centers, and others were entirely new to me.

If any general conclusion could be drawn from this "summary presentation of major trends and styles," when New York critics were given a partial preview, it is that Latin American art, like that of the rest of the world, is being rapidly internationalized. Native themes and legends are employed here and there, but I don't recall one exhibit that could be classified as purely regional or academic. Much of the work is modern in flavor, experimental and individual, showing a high degree of craftsmanship. The most noticeable outside influence, as might be expected is the School of Paris.

Unlike many drawing shows, this one is neither monotonous nor lacking in variety. It ranges from sketches to large, finished pictures in pencil, pen and ink, charcoal, chalk, crayon and combinations thereof—often in color. There is plenty of color, in more ways than one, in the Cuban group. Carreño has had a fine time with colored inks and pastel on black paper, and the results are some excellent abstractions in his newest manner. Martinez-Pedro also

employs colored inks in fanciful, abstracted bird studies. Two delicately linear and rhythmical works by Amelia Palaez are the most fascinating things of their kind seen in a long while (see reproduction of *Card Game*, lent by Museum of Modern Art).

From Brazil come three mural studies and a large, detailed *Head of an Indian* by the famed Portinari; some inventively feminine pen and inks by Noumá, and stronger, more realistic works by her husband, Emeliano de Cavalcanti.

Largest of all is the Mexican group with seventeen artists represented by one or more pictures. There is wide variety to be found—in Meza's finished anatomical figures with eerie implications; Zalce's airy silos in sure, broad ink lines; Zuniga's delicate, uncluttered pencil studies and Montenegro's modern-pre-Columbian masks. Sotomayor of Bolivia catches character with an easy, telling line.

The exhibition is a genuinely rewarding one, and should prove to many people not now aware of it that creative fires are burning briskly to the south of us. After the Cranbrook showing it will be on view at the William Rockhill Nelson Gallery, opening August 18, and from there it will go to the San Francisco Museum (Sept. 24-Oct. 20), Cleveland Museum (November) and the Wadsworth Athenaeum (February). —JO GIBBS.

Next Antiques Fair

The New York Antiques Fair, Inc., will again be held early in the season (Sept. 28-Oct. 2) at the 17th Regiment Armory, in order to give out-of-town buyers the opportunity to make selections for the Fall and Winter business. The ware of 160 dealers will be offered to the interested layman as well as to "the trade."



The Plot: PHOEBE MITCHELL (1800)

Old Primitives and New Sophisticates

IT IS ALWAYS interesting and often amusing to observe the changing tastes of our art sophisticates. The naive surprise and wonder with which they "discover" virtues in ancient or more recently past cultures never alters. A few seasons past there was not a home in Hollywood with pretensions to culture which did not boast at least a few pieces of pre-Columbian sculpture. And on the East coast there has been brewing affection for American folk art, an affection which has now ripened to intellectual crusading.

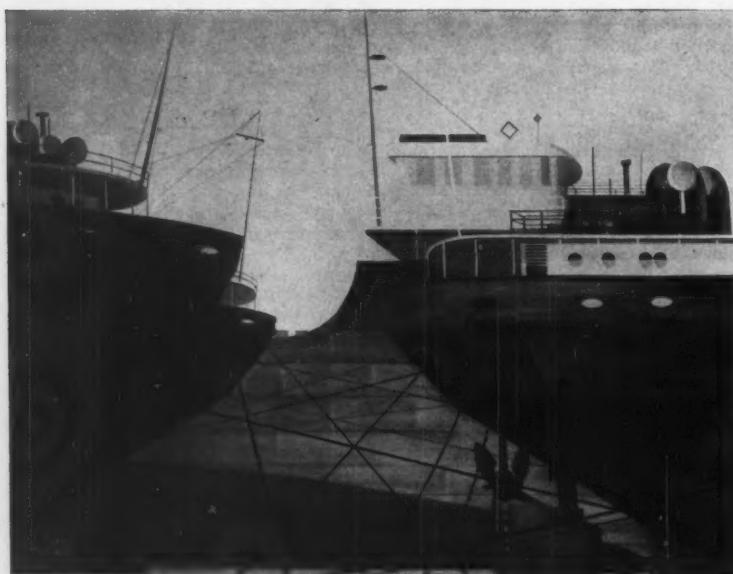
Now the Downtown Gallery, long a champion of America's primitive artists, has assembled a large exhibition to prove that our contemporary art is rooted in its pioneer expression by alternating old and recent work by gallery artists with 18th and 19th century primitive predecessors. We found the comparison strained, but the exhibition

a pleasant summer variation from the usual group show.

The fact that an early Kuniyoshi still life hangs comfortably beside an 1827 watercolor by one Almira Waters hardly proves that the former's stylistic elegance developed from quaint and charming Americana, or that Phoebe Mitchell's literary fairytale, dated 1800, has much in common with Breinin's patterned mysticism. An anonymous mid-19th century sea picture, whose blushing sunset would once have seemed like gauche sentimentality, is now hung beside a Ralston Crawford abstraction to show that these untutored artists were seeking the same values of design and texture sought by many contemporary artists.

There's no reason to be snobbish about untrained art, for educated work has no priority on imagination and sensitivity, but it does have the skill, rarely

Crossed Cables: EDMUND LEWANDOWSKI. On View at Downtown.



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found elsewhere, to translate a vision to others.

Outstanding among the modern art on view are works by Sheeler, Fredenthal, Levine, Lewandowski, Rainey Bennett, Wesley Lea and others. Distinguished among the older work is William Harnett's *Colossal Luck*, a stark, studied painting of a horseshoe on a door, with Harnett's amazing realism evident nowhere better than in the small news clipping painted beneath the shoe. A visitor recently asked why it had been pasted on the canvas.

William Zorach's superb *Victory* has also been held over from its original exhibition. (Through August.)

—JUDITH KAYE REED.

Ringling Museum

THE JOHN AND MABEL RINGLING MUSEUM OF ART at Sarasota has been turned over to the State of Florida. A. Everett Austin, former director of the Wadsworth Atheneum, has been appointed Director and will assume his duties Oct. 15. The Sarasota home of the late circus magnate, which, according to terms of the will, is to be turned into a Venetian museum, also goes to the State. The two properties are valued at about \$15,000,000, making them the most valuable art possessions owned by any of the States.

This brings to a close ten years of serious legal complications resulting from various litigations instituted by the government and other claimants, following John Ringling's death. A group of paintings, consisting of two Moronis, a Rembrandt, a Titian and several minor pictures, has been returned to Sarasota from New York, where they had been held by legal action for more than a decade. They will be hung following the arrival of Director Austin.

The administration of the two museums has been delegated to the Florida Board of Control, which also manages the University of Florida, the Florida State Women's College and similar educational institutions. Previously, the Ringling Museum has largely been sustained by its gate receipts, having had an attendance of 42,251 last season. Whether or not this policy is to be continued has not been announced. The development of wide state excursions of school children to the museums and a travelling exhibition program is anticipated.

DIRECTS INDUSTRIAL DESIGN

The Museum of Modern Art announces the appointment of Edgar Kaufmann, Jr., as director of its department of industrial design. Kaufmann has been associated with the museum in an advisory capacity since 1938 and has been a member of the museum's architecture committee for the past six years. He was recently released from the USAAF, where he served for three years as an intelligence officer in Australia and the Philippines.

Eliot Noyes, the first director of the industrial design department, also recently returned from service in the USAAF. He resigned to become an associate of the designer, Norman Bel Geddes.

The Art Digest

Salmagundi Show

UNDoubtedly there are many people, even in this first year of the Atomic Age, who take as their motto, "God's in his heaven and all's right with the world." Or possibly, for sanity's sake, they prefer to pretend so. For them is the Summer Exhibition of Pictures at the Salmagundi Club. Not so much subject matter (about 90% conventional landscape set-ups), but rather the attitude of the painter, gives this impression.

Comparative exceptions are the two recipients of the Salmagundi Club Prizes: *The Fleet in Moonlight* by Ragnar Olson, and *Shore Leaves in Naples* by Tore Asplund. *Fleet* is a conventional arrangement of sailing vessels in moonlight, nearly monochrome, but handled with full, warm, emotional exploitation—a strong painting. Asplund's *Leave* is a competent piece of reporting, interestingly composed and imbued with a certain excitement.

Favorite of this reviewer is *The Albino* by Charles Harsanyi. Its intelligent and ingenuous use of color relations convey a certain emotional impact and originality, almost excusing careless drawing in a couple of details. An exceedingly agreeable tour de force is *White River Junction* by H. R. Ballinger, and Henry Gasser's *New England Winter* is solid, sound and honest. Ogden Pleissner has by all odds the best of the small group of watercolors with *Old Houses, New Hope*.

Facing East by Theophile Schneider is a simplified, almost abstracted, composition of shapes distilled from rocks and sea. *Along the River* by Syd Browne is soundly painted, freer than most in this show. Until September 20.

—ALONZO LANSFORD.

When A. S. Cowie, director of the Los Angeles Biltmore Art Galleries, visited New York last May, one of his aims was to see that Eastern artists became more familiar to the West Coast, and vice versa. Californians are now enjoying the first fruits of Mr. Cowie's efforts, an exhibition of canvases by seven painters well-known in the East, but less familiar to Western audiences. Artists represented in the showing, which will be on view until August 17, are Gladys Rockmore Davis, Waldo Peirce, Zoltan Sepeshy, William Palmer, Renee Lahm, William Thon, Miron Sokole, Julian Binford and Philip Guston—all from the Midtown Galleries. Reproduced below is Sokole's colorful Victory Gardens. Mr. Cowie has scheduled a retrospective exhibition of paintings by Jon Corbino (through Sept. 7).



August 1, 1946



Duren: OGDEN PLEISSNER

New Britain Continues to Collect American

SANFORD B. LOW, Director, and J. Stewart Lacey, Art Advisor to the New Britain Institute have announced the busiest buying season so far for their progressive little museum. The 27 oils and watercolors purchased over the past year bring New Britain's permanent collection up to about 250 works of 19th and 20th century American art—not an inconsiderable total for a comparatively new institution situated in a small, industrial Connecticut town.

As usual, the acquisitions are varied, ranging from a portrait and a still life by early American primitives and *The Clove, Catskills* by Thomas Cole (from the Vose Galleries) to a group of contemporary works, either just finished, or first shown this season. Among the latter are Halberstadt's *Poker*, repro-

duced in the March 1 issue of the DIGEST; *Wine Jug and Granite Walls* by Iver Rose (from Kraushaar); Andrew Wyeth's splendid *Oleson's Funeral*, reproduced in the November 1 DIGEST; *Duren* by Ogden Pleissner; *Composition* by Ary Stillman; *The Hill* by Joseph De Martini, all bought through the Macbeth Gallery.

Other contemporary paintings are *Lohengrin* by Adolf Dehn, *The Funeral* by George Grosz (from Associated American Artists), *Abbots House* by Edward Hopper (from Rehn) and a portrait of the late wife of the Museum's benefactor, Mrs. A. W. Stanley, by Ivan Olinsky (from Portraits, Inc.).

Seven earlier oils, most of them from the 19th century and purchased through Leroy Ireland, include *Connecticut Landscape* by J. Alden Weir; *Landscape and View of Vermont* by W. L. Sonntag; *Autumn* by Jervis McEntee; *The Stage Coach* by Alvin Fisher; *The Upper Hudson* by Thomas Doughty and *French Vaudeville* by Everett Shinn. *Hylas and the Nymphs* by Arthur B. Davies (from Macbeth) is still another addition to an already excellent representation of The Eight. Three watercolors and two oils, *Ozaca* by Pop Hart, *Daisies and Acrobats* by Demuth (all from Kraushaar); *Hollyhocks* by Eastman Johnson (from Portraits, Inc.) and *Winter* by S. S. Carr conclude the present list of purchases, but it is expected that four additional acquisitions will be announced in the near future.

For Varied Taste

At the Ferargil Galleries a pot-pourri of painting and sculpture is offered in a seasonal showing which serves something pleasing for each taste. In the large group of oils and watercolors arresting work includes Barse Miller's handsomely painted *Nagasaki Returned to Ashes*; Vincent Spagna's *Red Horse*, the animal set against a pale green landscape to good decorative effect; Alfred D. Crimi's strong abstracted view, *From Out My Window* and works by Foshko and Katherine Wiggins.

In the front room special exhibits of authoritative horse paintings by C. W. Anderson are being shown together with Hesketh sculpture.—J. K. R.



The gentleman poised among these fabrics is Ernest Barlach's Singing Man, all part of the exhibition of *Scalamandre Silks*, now on view at the Lyman Allyn Museum through August 11. As reported in the July DIGEST this interesting fabric display is now on national tour, with the next stop, the L.D.M. Sweat Memorial Museum in Portland (Maine) from August 23 through September 15. Distinctive among the textiles on view are the hand silk screen prints and a group of specially woven restorations, notably those designed for use in such historic shrines as Williamsburg, Virginia, Gore Place in Waltham, and Stanton Hall, Natchez, Miss.

Official Report on Italian War Damage

GOOD NEWS on the status of important Italian art collections comes from Professor Ernest T. DeWald, who has resumed his academic duties at Princeton University after three years Army service as director of the Monuments, Fine Arts and Archives Subcommission of the Allied Commission in the Mediterranean Theatre.

According to Prof. DeWald all but 18 paintings among the movable art works in Italian collections survived the war undamaged. The missing paintings disappeared while being transported in a German truck from Florence to a Nazi cache in Southern Tyrol. The Germans claim to have no idea of their destination.

Prof. DeWald also revealed that nearly three-quarters of Italy's great art reached safety at the Vatican, part even deposited there by the Germans. Others were secreted in back-country monasteries or were stolen by the Nazis to be recovered in the Austrian salt mines.

Italian architecture was not so fortunate, however, although the professor observed that "considering the intensity and scope of the military action it is amazing that so much survived." Only slight damage was received by Pompeii (despite 200-bomb raid). Sienna and the Leaning Tower of Pisa are intact. In Milan the center of town is burned out but Leonardo's *Last Supper* survived unharmed behind its protective brick wall (despite bomb explosion in courtyard which blew down one wall of the room). Ponte Vecchio, Florence's oldest bridge has now become the only Florentine bridge standing. In Rome the western half of Church of San Lorenzo was demolished but the damage to other structures is minor.

Of other Italian art treasures Prof. DeWald reported:

Benevento: Cathedral demolished by air raid; Arch of Trajan intact.

Paestum: Ancient temples unscathed.

Naples: 14th century Church of Santa Chiara, containing tombs of Angevin kings gutted; a dozen other churches damaged.

Montecassino: Abbey destroyed.

Tivoli and Frascati: Widespread destruction particularly at latter which was German headquarters; Temple of Diana at Tivoli survived.

Umbria Region: Little damage.

Tuscany Region: Little damage to important works.

Bologna: Damage to Church of San Francesco, containing tomb of Pope Alexander V and the Archiginnasio, city library.

Rimini: Badly damaged as were most east coast cities; Malatesta Temple damaged.

Genoa: Baroque and Renaissance palaces damaged.

Lt. Col. DeWald and his colleagues began their work in North Africa, moved up through Sicily, Italy and Austria as the allies advanced. Experts were assigned to accompany front-line forces. When possession of a town was obtained they set to work making temporary repairs to damaged monuments and museums. Permanent restoration was left to the community or national government.

Exhibitions of treasures were staged by the Allied subcommission in Rome and Vienna. "Thousands of persons came to see them," Prof. DeWald relates. "The fact that these art objects were safe and were again on public display after so many years seemed to lift the morale of the populace of the two cities."

Not a Chance

The League of Present Day Artists opened its summer exhibition of paintings and sculpture July 10 on the mezzanine of Loew's Mayfair Theatre in New York City. Press comments were mostly adverse.

Emily Genauer in the New York *World Telegram* wrote that the location of the exhibition "means their pictures have to compete with lurid movie posters, a busily geometric carpet, figured walls, boldly patterned furniture-upholstery. They haven't chance. As a matter of fact, very few of them could hold their own against blank walls. Best of the lot are by Leo Quanchi, Joseph Buzzelli, Erlanger, Frank Horowitz."

Carlyle Burrows of the New York *Herald Tribune* was more charitable. He said: "Unfortunately for all except a few who have exotic pictures showing, the rich decor of the setting which combines Mexican-Gothic with plushy modern features, virtually kills the chances of the exhibitors. . . . Otherwise what the group lacks in numbers of exhibits, it compensates for by an adventuresomeness which makes a fairly spirited show."

Heads Chicago Galleries

Frank J. Oehlschlaeger, collector, art enthusiast, and long known to DIGEST readers for his periodic and pertinent comments published in Letters to the Editor columns, took up art as a vocation as well as an avocation when he became director of the Chicago Galleries of Associated American Artists a short time ago.

He became interested in art some fifteen years ago and, under the aegis of Robert Macbeth and John Taylor Arms, started a collection of American paintings and prints. A desire to share his own zeal with others doubtless had something to do with Mr. Oehlschlaeger's decision to turn from business management to art as a profession, for in accepting the new appointment he said: "I shall endeavor in every way possible to further in the Middle West the appreciation of contemporary American art, which for so many years has been such a great source of personal pleasure and satisfaction to me."

Decorators' Choice

At the Serigraph Galleries five decorators have selected their favorite prints, with suggestions for hanging, in a show sensibly keyed in price and spirit to the modest collector. There's no law that says you have to hang Edward Landon's gay little *Brooklyn Bridge* in the bathroom as suggested by Bertha Schaefer or place William H. Johnson's bright colored *Sowing* in a cabana as directed by Nancy McClelland but you'd probably enjoy them there too. Among the other notable prints selected by the Misses Schaefer, McClelland and Milka Icomoff, Mary Dunn and Henri Courtain are Gladys M. Lux's big cheerful children's print, Doris Meltzer's bright flowers, and prints by Ruth Starr Rose, Bernard Steffen, Albert Urban, Max Cohn and Ruth Gikow. To August 31.

—JUDITH KAYE REED.

The Art Digest

Wanda Gag Passes

WANDA GAG, whose gifted graphic art charmed critics and children alike, died June 27 in New York City after a short illness. She was 53 years old.

Miss Gag, who told the early story of her life in her widely-read autobiography, *Growing Pains*, published in 1940, was born in New Ulm, Minnesota. The oldest of seven children in an artist's family, she learned to draw along with her brother and sisters while her parents worked at art to support them. Years later when she studied in school Miss Gag confessed her amazement to discover there were people who could not draw.

Never well to do, her father's death when Wanda was 15 left the family in trying circumstances. As the eldest daughter she helped support the others through drawing Christmas and place cards, as well as pictures for a Minneapolis newspaper. When she was 19 she received scholarship to the Minneapolis Art School and, following her success there, another at the Art Students League. In New York she supported herself and sent money home by doing commercial art work.

The Weyhe Gallery arranged her first exhibition and by the late 20s her black and white prints had been acquired by such institutions as the Metropolitan Museum and the Newark Public Library. In 1928 she published her first book for children, *Millions of Cats*, now a classic. She wrote and illustrated many other popular juveniles and also translated and illustrated *Tales from Grimm* and *Snow White and the Seven Dwarfs*. She leaves her husband, Erie Humphreys, a brother, Howard Gag, and five sisters, Flavia Gag, Mrs. William Harm, Mrs. Richard Stewart, Mrs. Herbert Treat and Mrs. Robert Janssen.

Art Takes to the Air

Art is traveling all over these days. Not to be outdone by Fred Harvey and his Rivera-decorated menus, the American Air Export and Import Company has launched an art program for the delectation of the passengers of their Flamingo Fleet. Monroe Wheeler selected 24 varied favorites from the Museum of Modern Art, for reproduction in portfolios, and now air travelers can study the effect of altitude on such celebrated modern works as Rouault's *Old King* and *Christ Mocked by the Soldiers*, and Dalí's *Persistence of Memory*.

There are also plans afoot for special portfolios devoted to the reproductions of paintings from well-known collections in the cities serviced by the Flamingo Fleet.

In Memory of Labaudt

A new art gallery which will seek to help local artists win recognition at home and abroad will be opened August 16 in San Francisco. Dedicated to the memory of Lucien Labaudt, West Coast artist who was shot down in an Army bomber in India three years ago, the Labaudt Studio will be directed by the painter's widow, Marcelle Labaudt, and Johanne Bierry Salinger. At the time of his death Labaudt was a *Life* war artist.



Jan Steen, 17th century son of a Leyden brewer, and at one time a tavern keeper himself, could and did paint the great in elegant surroundings. But it is for his more humble depictions of simple people enjoying simple pleasures that he is most often remembered. He must have observed many times just such a scene as he set down in *Peasants Before an Inn*, reproduced above, recently acquired by the Toledo Museum of Art through the Edward Drummond Libbey Fund. The painting demonstrates many of this "Little Master's" greatest gifts—his spontaneity, his easy organization of figures and talent for portraying children—all in cool, silvery color of remarkable range and subtlety. It was previously in the collection of Mr. H. E. ten Cate of Almelo, Holland, who lent it to the New York World's Fair.

Awards in Minnesota's Sculpture Annual

THE MINNESOTA SCULPTURE GROUP, in joint action with the Walker Art Center of Minneapolis, is staging one of the largest regional all-sculpture shows in America at its third annual exhibition, directed by William M. Friedman, Assistant Director of the Museum. Eligibility was restricted to artists from the states of Iowa, Nebraska, North Dakota, South Dakota, Wisconsin, and Minnesota. The prize money of \$1,000 made happy three artists from Iowa, one from North Dakota, and three from Minnesota.

The jury, consisting of Paul Parker, Director of the Des Moines Art Center; Leonard Thiessen, Art Critic for the Omaha *World-Herald*; and Warren T. Mosman, sculptor of the Minneapolis School of Art, accepted 66 of the 193 pieces submitted. As a singular departure from the traditional methods of judging the first, second, and third prizes, the jurors were allowed to make as many awards in these categories as they thought were advisable.

First awards were unique in that Phyllis Campbell of Lexington, Nebraska, won two for her *Ruth* and *Torso*. Alonso Hauser, head of the Art Department at Macalester College, Minnesota, also won in this class with *Primitive Figure*.

Second awards went to Humbert Albrizio, sculptor-in-residence at the State University of Iowa, for *Mortal Indirection*, and to John Rood, who heads the Sculpture Department at the Univer-

sity of Minnesota, for his strong and appealing *Disciple*.

Third awards, all to newcomers, were given to Ann Brown Bolin of North Dakota for *Bison*; Helen Kae Carter of Iowa for *Seated Woman*; and Houston E. Chandler of Iowa for *Bust*. Miss Carter, and Mr. Chandler, the latter a Negro painter and sculptor, have worked with Albrizio at Iowa.

The prize for Best Decorative Sculpture for the Home by a Minnesota artist was awarded to Graham McGuire—an exhibitor for years in local and national shows—for his *Nude*.

Ruth, *Bison*, and *Seated Woman* received purchase prizes. Money was contributed by Minneapolis art lovers and business firms.

The show closes in Minneapolis on August 4, following which it will move to the Des Moines Art Center.

Detroit Acquires 18th Century Figurines

New prizes for the Detroit Institute of Art's renovated French Gallery are two rare 18th century figurines from the Trades of Paris series, recently acquired from Jacques Helft and Co. Created in the faience factory of Niderviller in Lorraine, they represent a country boy and girl come to market in their Sunday clothes. He is selling a lamb and a fowl, she, calf delicacies. In perfect state of preservation, the statuettes may have been executed by the stellar modeller of Niderviller, Charles Sauvage, also known as Lemire.



Life of the Nobility from Cluny Museum. Circa 1500

Reviewing Seven Centuries of French Tapestry

By Raymond Cognait

CERTAINLY one of the most impressive of the many art presentations now in Paris is the exhibition of French tapestry at the Museum of Modern Art, Quai de New York. This exhibit covers all the walls of the museum, and goes from the beginnings of tapestry to modern times. It reviews the history of one of the most magnificent of French arts throughout seven centuries.

The oldest French tapestry, the *Apocalypse de St. Jean*, is a notable collection of the XIVth Century belonging to the cathedral of Angers. Originally it was made up of 90 subjects, and measured about 165 yards in length. Today, with the vicissitudes of time, it has lost 12 pictures, though it still measures about 110 yards in length, and is about 5 yards high. The 30 pictures on exhibition are enough to show off its beauty. It is a sombre and masterly work of art, full of imagina-

tion and vigor, embroidered in a severe manner in two dominant colors, blue and red, blue backgrounds alternating with red ones.

The artist Jean Bandol, valet and painter of Charles V, was inspired by certain miniatures, which exist today in several libraries. The ability of the artists of the period to transpose a subject of extremely reduced scale into a much larger work, still keeping the original spirit, style, and color, is evident here. In this field the Middle Ages and the Renaissance have produced examples which can never be surpassed.

L'Histoire de Clovis (lent by Leims) shows how well the artists of the period coped with scenes made up of figures, still preserving the flatness of the wall. This same skill reappears in a more sumptuous manner in the famous *La Dame à la Licorne* series. These magnificent tapestries from the Bord de la Loire workshop (about 1500) are made up of figures on backgrounds

La Terre by Grimaire. Aubusson, 1941



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of flora and fauna, showing scenes of daily life. Along with the tapestries of the Hospice of Beaune, done in red backgrounds decorated simply with coats of arms and monograms, one has the most representative and varied examples of an art which reached its peak at its inception.

With the founding of the Gobelin industries in the 17th Century by Louis XIV, Lebrun, anxious to glorify his king, guided tapestry toward more realistic expression. If the series *Le Vie Du Roi*, is done in a very different manner than that of preceding centuries, it still retains something of the old feeling of the flatness of the wall, but there is already a certain imitation of painting. It is not yet a fault, but it is a beginning, the birth of a fault which will develop seriously later on, especially in the 18th century.

The worst phase was begun by Oudry. The impulse he lent the Gobelin industry in the 18th Century was the gravest error. Though seductive, the works of Desportes, Coyrel, Boucher, and Huet are too much like paintings, and have deep perspectives with great pieces of sky that are like holes in the wall. Added to this is the technical mistake of using vegetable dyes, which have become discolored with age, and today lack most of their original splendor.

The spirit, which seemed irrevocably gone, appears again in modern times. Contemporary artists have shown, in all fields, that they are too curious about the techniques of the past not to try to understand Middle Age and Renaissance success. About a dozen years ago Jean Lurçat became enamored of tapestry. He found living forms, new methods of expression in wool which are his alone, not only in design but in stitching, which truly belong in tapestry, and not in painting. His faith and example have converted other artists: Marcel Gromaire, Raoul Dufy, Jean Picart le Doux, and many others. Thanks to them, today's tapestry, though perhaps not equal to that of the Middle Ages, can certainly blot out the mistakes of several centuries, and can hold its own when compared to the old masterpieces.

Paul Nash of England

Paul Nash, well-known British painter, wood-engraver and war artist, died at his summer home in Bournemouth, England, on July 13, at the age of 57. Nash first received public recognition in 1917 with a group of drawings of the Ypres salient, made during convalescence from wounds received there. After recovery, he was returned to France as an official war artist, in which capacity he served again in World War II.

A London critic called his work "ponderously weird and strange but powerfully true to life." He is survived by his wife, Mrs. Margaret Odeh Nash.

Scenes of Dutch Guiana

Following up the Brooklyn Museum's recent exhibition of Trinidad photography by Albert Greenfield, is a new exhibition of prints, this time taken by Greenfield in Dutch Guiana. They are on view at the Museum through Sept. 2.

The Art Digest

Stieglitz, Gallant Fanatic, Dies at 82

ALFRED STIEGLITZ, "the father of modern photography and patron saint of cameramen," the "founder of modern art in America," is dead at the age of 82. On July 13 he succumbed to a heart condition from which he had been suffering for some time. He lived to see photography accepted as a fine art—a project for which he fought alone for many years; to see much of the art and many of the artists he had introduced become "old masters"; and to see his wife, Georgia O'Keeffe, the first woman ever to be accorded a one-man show by the Museum of Modern Art.

In a materialistic era, in a materialistic country, Stieglitz's sole and obviously ample reward was the satisfaction he received from the success of his ideas and ideals. For he never profited from his own work or that of those he sponsored, living his long life on a small inherited income, plus contributions from friends and well-wishers when financial conditions threatened to interfere with his work. Only once, on such an occasion, was he forced regrettably to "accept" \$1,500 for a portrait. "I hated to accept the money," he said. "It was against my principles. . . . What is a masterpiece worth? A million dollars if one has money. But on the other hand, as public property, it has no selling price."

Stieglitz was born on New Year's Day, 1864, to a prosperous Hoboken wool merchant and his wife. When he was seven, his parents moved to New York, where he entered the engineering school of City College at the age of 17. In 1881, while taking advanced courses at Berlin Polytechnic, Stieglitz the engineer evaporated and Stieglitz, the first amateur photographer came into being—by way of a black box in a shop window. "I bought it, carried it to my room and began to fool around with it," he recalled later. "The camera was waiting for me by predestination. . . . I found that I was master of the elements; that I could work miracles; that I could do things that had never been done before." By 1892, two of his photographs, *Winter—Fifth Avenue* and *The Terminal—Street Car Horses* were internationally famous.

Pioneering organizations, publications and gallery headquarters for advanced groups followed—the Camera Club, *Camera Notes*, the Photo-Secessionists and their now-hallowed "291" gallery, with Stieglitz as mentor and moving spirit. He introduced to this country—long before the Armory Show—such Europeans as Cézanne, Toulouse-Lautrec, Rodin, Matisse (for whose espousal he was expelled from the Camera Club, which he founded, because Matisse was then considered an "arch Satanist" and menace to artistic morals), Brancusi, Picabia and Picasso. He launched such now-classic American moderns as Marin, O'Keeffe, Dove, Demuth, Maurer and Weber, and was first to publish the prose of Gertrude Stein.

So vast was the legend that grew up around his name that he inspired a considerable body of literature. Twelve years ago, 20 writers, editors and artists contributed their impressions of the pioneer in a book titled *America and*

Alfred Stieglitz. But the best, briefest and most trenchant summation of the man and his force was included in Peggy Bacon's *Off the Record*:

"Black and white sketch of a man. Flesh like a marshmallow, eyes of black agate. Soft silver hair wafted in all directions as by an electric fan. Small explosions of white bristles from ears, lip and nostrils, Sealyham style. Bent nose. Widely carved, crooked talking mouth, muscular, well exercised, argumentative, the bursting outlet for a torrential stream of thought. Body tottering but determined, pursuing, crusading, charged with some high explosive which seems about to shake the structure to bits. A gallant fanatic."

Stieglitz is survived by his wife, Georgia O'Keeffe, who flew from New Mexico to be at his bedside; his sisters, Mrs. Selma Schubart and Mrs. Agnes S. Engelhard; his brother, Dr. Leopold Stieglitz; and a daughter by a former marriage, Mrs. Katherine Stearns. As a final accolade, he received the longest obituary notices in the annals of modern art.

Gertrude Stein

FOR THE SECOND TIME last month death claimed a powerful influence in modern art when Gertrude Stein died suddenly in Paris at the age of 72 on July 27 (see also Alfred Stieglitz on this page).

Although born and educated in this country, Miss Stein spent most of her life abroad, including three years in Vienna with her parents as a small child. After graduation from Radcliffe, where she was a member of the Radcliffe-Harvard "intellectual clique" and a favored pupil of William James, and four years study of medicine at Johns Hopkins, she joined her brother in Italy, and soon thereafter they moved to London.

By 1903 her headquarters were in Paris and she had started her avocation of collecting artists as well as their pictures. She is supposed to have introduced Picasso to Matisse, and they, Cézanne, Renoir, Van Dongen and other innovators such as Braque and Gris, whom she also claimed to have "discovered," were early visitors in her home.

It may be a great many years before Miss Stein can be separated from her personality, and her own position in international literature properly evaluated. Whether "a rose is a rose is a rose" or whether there are "pigeons on the grass, alas" fifty years from now, does not affect her enormous contribution both as a dynamic stimulant and catalyst to modern art, literature and music.

Clifton Fadiman dismissed her as the "Mamma of Dada," but she was also the focal point in one of the most revolutionary movements in all aesthetics, a ferment which culminated between two world wars. She was the Dr. Johnson of her day and should remain to history as such. Without being too arbitrary, one might say that with her death an aesthetic era of great hopes but as yet unweighed accomplishment has come to a close.



Nude: MODIGLIANI

School of Paris

SOME OF THE WORLD may be confused about the School of Paris but Parisians aren't. In reporting the exhibition of 100 Masterpieces by Painters of L'ecole de Paris, which opened with such a glittering array of international dignitaries in attendance at the Charpentier Galleries in Paris this summer, it was noted that "the works of many prominent foreign artists were also included . . . the Spaniards—Picasso and Miro—the Italians—Modigliani and Chirico."

The exhibition contained select examples by 50 artists, from Rousseau to the latest discovery, Seraphine de Senlis. It went back to the beginnings of modernism with *Les Nabis*, Gauguin's group numbering among its members such painters as Bonnard and Vuillard, through Fauvism and Cubism to more recent manifestations of the School. "Foreigner" Modigliani contributed the lovely, more-luscious-than-usual *Nude* reproduced above.

Abraham Levinson Dies

Abraham F. Levinson, lawyer who deserted the bar for an art career, died July 21 from the effects of a stroke suffered a few days earlier.

Levinson often became involved in art controversies. It was in 1932, while presiding at an Art Students League meeting that he delivered the angry speech yet remembered. Levinson declared young art students were "being prostituted by those who walk with the Rockefellers and Guggenheims and decide who shall be taught art. We have been painting for years a few apples and a napkin, or a guitar which happened to interest a gifted artist in France. . . . We don't seem to have enough artistic character to express our own teeming life, to pour ourselves out like the great German and French artists do."

He is survived by his widow, the former Rae Kiser and a daughter.



Clown with Rooster: HOPKINS HENSEL

What They Buy

AS REPORTED IN THE DIGEST last issue, the Colorado Springs Fine Arts Center invited 29 museums to send it for exhibition one to four paintings acquired during the last 18 months. On view at the Center through September 2, these are the 72 pictures the museums chose as representative of their latest acquisition policy:

Addison Gallery—Hyman Bloom, *Treasure Map*; Loren MacIver, *Sidewalk Artist*; Boston Museum—Hopkins Hensel, *Clown with Rooster*; Jack Levine, *Street Scene*; Brooklyn Museum—Mervin Jules, *The Conductor*; Leonard Kesten, *Storm in the Canyon*; Raphael Soyer, *Cafe Scene*; Carnegie Institute—Yasuo Kuniyoshi, *Mother and Daughter*; Art Institute of Chicago—Kay Sage, *In the Third Sleep*; Max Weber, *Still Life*; Cleveland Museum—William Sommer, *The Pool*; Max Weber, *The Deserted Farm*; Colorado Springs Fine Arts Center—Edgar Britton, *Sell Portrait as a Clown, No. 2*; Dan Lutz, *The Riding Academy*; Peppino Mangravite, *Come Spring*; Dallas Museum—George Gross, *Model Arranging Hair*; Edmund Kinsinger, *Mexican Family*; Denver Museum—Francis de Erdely, *Red Sweater*; Frank Vavra, *Wyoming Family*; Detroit Institute—Zoltan Sepeshy, *Sun and Water*; Charles Sheeler, *Basement Room*; Los Angeles Museum—Hans Burkhardt, *One Way Road*; Clarence Hinkle, *Picknickers*; Metropolitan Museum—Nahum Tschauderov, *Departation*; Franklin Watkins, *White Roses*; Museum of Modern Art—Stuart Davis, *Egg Beater No. 5*; Loren MacIver, *Red Votive Lights*; University of Nebraska—Yasuo Kuniyoshi, *Room 110*; Jack Levine, *Pensionnaire*; Joseph de Martini, *Lighthouse Point*; J. B. O. Nordfeldt, *Rooster*; William Rockhill Nelson Gallery—Darrel Austin, *Blue Bull*; Jon Corbino, *The Meeting*; Pasadena Art Institute—Francis de Erdely, *Repose*; Dan Lutz, *Spring Fete*; S. Macdonald Wright, *Two Women*; Philadelphia Museum—Milton Avery, *Still Life*; John Sloan, *The White Way*; Portland Art Museum—William H. Givier, *The Cove*; Mark Tobey, *Flow of the Night*; City Art Museum of St. Louis—Fred Conway,

The Green Bird: E. Oscar Thalinger, *Winter*; Wallace H. Smith, *Portrait of Fitzpatrick*; San Francisco Museum—Eric Loran, *Mountain Village*; Jackson Pollock, *Guardians of the Secret*; Edgar Taylor, *Strange Afternoon*; Santa Barbara Museum—Rico Lebrun, *Still Life, Melons*; Dan Lutz, *Swing Low*; Franklin Watkins, *Springtime*; Seattle Art Museum—Kenneth Callahan, *The Rocks and the People*; Yvonne Twining Hammer, *Suburban Street*; Don J. Riepe, *Grandmother*; Herman Walker, *Concert at Night*; Springfield Museum—Giglio Dante, *The Dancer*; Robert Gwathmey, *Bread and Circuses*; Ruth Ray, *Pied Piper of Hunting Ridge*; Andree Ruellan, *Sixth Avenue*; Toledo Museum—Sidney Laufman, *House in the Pines*; Luigi Lucioni, *Design for Color*; Virginia Museum—Paul Airt, *War's End*; David Aronson, *Coronation of the Virgin*; Philip Guston, *The Sculptor*; Robert Gwathmey, *Family Portrait*; Washington University of St. Louis—Philip Guston, *If This Be Not I*; Edward John Stevens, *Arrival of the Village Princess*; Karl Zeber, *Armory*; Whitney Museum—Balcomb Greene, *This Architectural World*; Ben Shahn, *Reconstruction*; Max Weber, *Adoration to the Moon*; Worcester Museum—Herbert Barnett, *The Clown*; De Young Memorial Museum—Maxim Kopf, *The Way to the House with Old Maples*; Franz Rederer, *Portrait of the Artist's Wife*

Horace Pippin Dies

HORACE PIPPIN, Philadelphia's famous primitive, died July 6 at the age of 57, scarcely a decade after he emerged from obscure poverty to reach a high position among the nation's popular artists.

A self-taught painter, Pippin was discovered in 1937 by the critic, Dr. Christian Brinton, who saw in his paintings at the Chester County Art Associated Annual a talent akin to that of John Kane, Pittsburgh's noted house-painter-artist. The following year the Museum of Modern Art gave him official recognition when it hung four of his canvases in the "Masters of Popular Painting" exhibition. Two years later his own city accorded him honor with a large and successful one-man show at Philadelphia's Carlen Galleries.

Commented Dorothy Graffy in the Philadelphia Record: "What many an artist spends years learning Pippin knows by instinct... It is a show that would be the sensation of the season were it staged in Paris or New York"—not because Pippin "is a junk dealer turned painter; not because he is a disabled war veteran; not because his wife takes in washing but because, as an artist, he expresses himself with forceful directness and striking color originality."

Purchase of his works followed quickly, including collection by Albert C. Barnes who called Pippin "the most important Negro painter to appear in America." New York again saw Pippin's direct and vigorous statement in his 1940 one-man show at the Bignou Gallery. There was included his first picture, painted after he had returned from the trenches of World War I, invalidated by a dum-dum bullet which left him unable to move his right arm shoulder high. Propping the injured arm with the left, Pippin began to paint and three years later completed *End of the War—Starting Home*, one of his best known paintings, reproduced in the October 1, 1940 issue of THE DIGEST. From then on the artist exhibited frequently at the Downtown Galleries. He won honorable mention in the 1944 Carnegie Institute Annual with *Cabin in the Cotton* (recently bought by Charles Laughton) and this winter was awarded the J. Henry Scheidt Memorial Prize for *The Milkman of Goshen*.

George Elmer Browne

THE HEART OF George E. Browne failed him at last at Provincetown, Mass., on July 13, 1946. The 75-year-old painter had a conspicuous career as one of the leaders in the naturalistic school in America, and was well known as a teacher as well as a painter.

Mr. Browne studied at the Museum of Fine Arts and the Cowles Art School in Boston, furthering his craftsmanship at the Academie Julian in Paris under Jules Lefebvre and Tony Robert Fleury. Beginning with a medal award at the Boston Mechanics Fair in 1895, he enjoyed many successes during his career including the Altman Prize, the Allied Artists of America Gold Medal of Honor, the George Inness prize, the Isadore prize, and the \$1,000 Shaw award.

Mr. Browne was a regular exhibitor through the years in Paris, Munich, Berlin, Rome, and London as well as in America. His pictures hang in the Luxembourg Gallery in Paris, in the Metropolitan Museum in New York, in the Chicago and Milwaukee Art Institutes.

Active in organizations, he was president of the Salmagundi Club in 1935 and 1936; a member of the council of the National Academy of Design; belonged to the National Institute of Arts and Letters; a member of the Century and National Art Clubs of New York; and other art organizations. Mr. Browne was honored as a Knight of the Legion of Honor of France, and in 1944, he took over the direction of art at the Mary Washington College at the University of Virginia.

Born in Gloucester, Mass., he was a son of Joshua Hill Browne and Katherine Cowan Browne. He married Lillian B. Putnam, in 1893. Their son, Harold, died several years ago.

Evelyn Marie Stuart Says:

Whether or not one approves of distortion in art, it is too well established as a practice, dating back to the days of antiquity, to classify as novel or of today. Among distortionists, there are those who learned to draw before they attempted to distort and those who distort naturally and sincerely because they never have learned to draw. Then there are those dear and delicate souls who in their hearts desire to paint sweet things, but do not dare; instead they construct all kinds of bogies hoping to qualify as Big and Powerful painters. It would all be droll, if it were not so pitiful. Sometimes in looking at an exhibition of mine-run conservative art, one feels that nothing could be worse than a half-realized ambition to paint in the grand or classic manner. Relief, however, is to be found in the fact that many a single number, taken by itself, would at least function as a home decoration. The same cannot be said for "modern" failures. The most novel, in fact the only, new thing about Modernism is the custom it has inaugurated of framing the world's worse painting and offering it as the best, loading it with honors in our great museums. It is much as if the churches were to start a movement to canonize Judas Iscariot.

THE DIRTY PALETTE

By Ben Wolf

WELLFLEET:—I used to think that chickens had squatter's rights insofar as hen houses are concerned but the housing situation up here is so frantic these days that even a hen can't be sure whether or not she's going to have a place to lay from one day to the next.

This situation came sharply to my attention the other day when I met Honore Sharreer. Miss Sharreer, a talented young painter from New York, confessed to me that she is working here in Truro in a studio that is in reality a re-modeled chicken coop. Now my sympathies are generally on the artists' side and I am fully aware that Miss Sharreer must have a place to complete her work for the Museum of Modern Art where she's to show several of her pictures come next winter . . . but fair is fair. If this sort of thing is permitted to go on unchallenged goodness knows where it might end.

As Sarah Sitwell, a perky Rhode Island Red up for the summer, said to me concerning this fowl situation: "These artists may think we're dumb clucks but one of these days we'll hatch some scheme to make them realize that we're not just feather brains to be dispossessed by poachers."

* * *

Can't go into details now . . . but am on the trail of the inside dope concerning that missing Rubens that has been embarrassing Harvard. Will let you in on what really happened in the near future.

* * *

George Elmer Browne's passing robs the Cape of one of its best-known figures. Many artists who otherwise would never have come to Provincetown came here through his efforts and enthusiasm. A memorial would seem to be in order. May I suggest that a jury composed of artists be formed for this purpose.

* * *

Saw Claire Leighton at the Provincetown Art Association the other day. She told me that she and Frank Shay are attempting to organize a Wellfleet group show of painting. Good luck! It should be a success what with the stellar cast of painters we have along the Cape this summer.

* * *

One of the thrills of writing a column, compensating for the accompanying headaches, is the wondrously varied mail that comes our way. There are the brickbats and bouquets (the former, alas, generally making for a thicker stack than the latter!) . . . the crank letters and the curious requests . . . but once in a while an epistle comes to hand that so stirs the imagination that one tosses and turns through the

long night . . . wondering . . . just wondering.

Such a letter recently arrived at the ART DIGEST from one of the researchers at *Look Magazine*. Perhaps some well informed DIGEST reader can shed some light. The lady, named Elizabeth Hous-ton, writes as follows:

"My problem is this: one of the editors here at *Look*, where I am a researcher, has heard that there is an art colony, 'maybe on the Cape,' where the people (adults) fly kites. I am supposed to run down some details on this, but have not been able to do so. By the time you get this, I will be getting ready to annoy you with a follow-up telephone call. Apologies."

* * *

Annoy! Apologies, indeed!! The lady had us sitting by the phone for days . . . anxiously biting what little nails a winter in New York had left us . . . waiting for the call that never came. Our efforts to reach her from our end failed utterly. So all we could do was wait in comfortless hope that one day, in the course of our Cape-wise peregrinations, we would espouse myriads of kites in the middle distance and the key to this riddle. So far no luck. Can you help?

* * *

According to a recent New York Times, there's a Mrs. V. G. D. Schintler who lives in Adelaide, South Australia, who can paint at twice normal speed on account of she paints with both hands at once . . . not only that but she can paint upsidedown. (The Times writer fails to clarify whether it is Mrs. Schintler or her work that is in this odd position) . . . furthermore, Doctors have agreed that she must have dual nerves from her hands to the brain. Very, very interesting . . . one salient point has not been disclosed, however . . . I. E. the quality of this alarming productivity . . . and say, Mrs. Schintler, I knew a fellow once who played the piano with both hands and they played entirely different notes together . . . so there!

ADD MOTHER PEALE'S HANDY SCRAPBOOK

"Painting in the nineteenth century was only done in France and by Frenchmen, apart from that, painting did not exist, in the twentieth century it was done in France but by Spaniards."

—Picasso by Gertrude Stein—1939.

* * *

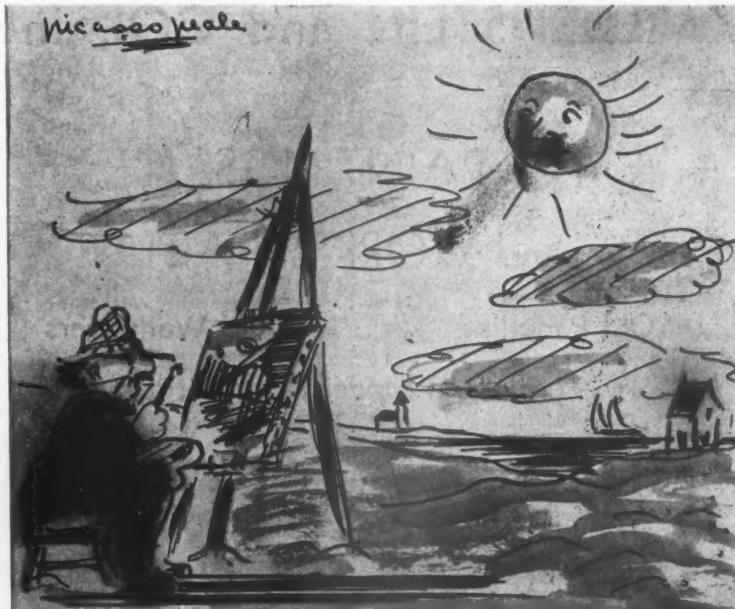
"In some pictures of Provincetown the persons of the inhabitants are not drawn below the ankles, so much being supposed to be buried in the sand. Nevertheless, natives assured me that they could walk in the middle of the road without trouble even in slippers, for they had learned how to put their feet down and lift them up without taking in any sand."

—Cape Cod by Henry D. Thoreau—1849.

* * *

"In writing of Monticelli it is impossible not to use terms of hearing at least as often as terms of sight. All his painting tends towards the effect of music, with almost the same endeavor to escape from the bondage of matter; which happens, however, to be the painter's proper material, while it is not the musician's. Monticelli is scarcely at all dependent on what he sees, or rather he sees what he likes, and he always likes the same thing. He tries to purify vision to the point of getting disembodied color. Other painters have tried to give us the spiritual aspect of color. He seems to paint listening. Confident, doubtless, in the symbolism by which a sound, a color, or an emotion may be identical, the expression only being different, not the thing expressed, he hears color upon a fiery orchestra of his own. And some of the formlessness of his painting undoubtedly comes from that singular confidence of his that the emotional expressiveness of music, together with its apparent escape from formal reality, can be transferred without loss to the art of painting."

—Studies on Modern Painters
by Arthur Symons—1925.





Backyards: CHARLES HEINZ

Provincetown Opens 32nd Summer Annual

DIVERSITY and an overall modernity marks the Provincetown Art Association's current 32nd summer annual. Donald Witherstine and Ross Moffett are to be highly commended for their excellent hanging of the exhibition. There have been no preferred positions reserved for "sacred cows" nor have the pictures been grouped in schools as has been often the case in the past. The resultant show is stimulating and much excitement results from conservative entries having been hung cheek-by-jowl with examples from the brushes of the avant-garde.

Virginia Ward has employed a semi-

abstract approach in *Chaotic Element*, a canvas notable for its spacial quality and adroit divisions. *Still Life in Pink and Green* by Morris Davidson indicates the painter's mature loose mastery of form and brings into play a rich though muted palette. Simplicity marks *Cascade* by Sam Charles, while incisiveness may be said to keynote *Painting* by Blanche Lazzell, a non-objective work. Perle Fine, accorded a one man show last winter in Manhattan at the Nierendorf Galleries, is seen with *Rhythm of Forms*.

Nudes and dauphins meet in a poetic fantasy by Lucy L'Engle. Virility coup-

led with a profound color sensitivity is evidenced in *Backyards* by Charles Heinz. Helen Sawyer and Jerry Farnsworth are exhibitors. The former with a richly pigmented *Bravas Farm*, the latter with a penetrating portrait of writer Robert Nathan.

Architect-painter Serge Chermayeff displays an abstracted *Bones on the Beach* that is remembered for the dramatic impact of the forms utilized. *Barbershop* by John Hall depends for effect upon local color interpreted through pattern. Whimsical charm marks Mary Hackett's approach. The Pfeiffer family is much in evidence and scores well. *The Little Blue Interior* by Hans Hofmann is an outstanding example of the painter's métier, while *Whitman's House in Wellfleet* is typically sensitive and lyric work by E. W. Dickinson. George Biddle shows a subtly conceived and mutually composed *Mother and Child*. *Fishing Boats* by Bruce McKain is vigorous impressionism as is a facile *Camp by the Brook* by John Whorf.

Still Life by Maurice Sterne is monumental in concept, while *Acteon* by Fritz Bultman confirms the talented young painter's earlier promise. There is a representative landscape by the late George Elmer Browne titled *A Bridge in the Basque*. The writer is happy that a superior example is present in this group. It is a worthy epitaph for a distinguished career.—BEN WOLF.

In Suffolk County

Eastern Long Island's newly renovated Suffolk Museum, whose special affection is the region's famous son, William Sidney Mount, is holding a number of exhibitions equally devoted between early and modern American art. Represented at Stony Brook are Mount and his two brothers, Shepherd and Henry; and T. MacFergus Cooper, a painter and gardner who lives in the Old Field Point lighthouse. Curator Margaret V. Wall has also hung two more displays of contemporary art for summer viewing.

Buck Hill Falls

Way back in May the Buck Hill Art Association in Pennsylvania began a summer season which promises stimulating exhibition activity until late fall. Included among the past shows was the recent Purchase Prize exhibition of paintings by modern Americans, a bold and striking show in this region. On August 19 the Annual Print Show will open to continue through September 6. This will be followed by exhibits from the American Color Print Society.

Phyllis Skolnick Exhibits

Pietro di Donato's book, "Christ in Concrete" is dramatically interpreted in oils and woodcuts by 21-year-old Phyllis Skolnick in her first one-man exhibition at the Winfield Gallery. *The Funeral*, showing mourners grouped behind a coffin, has subtlety despite the hard brilliant coloring. Together with the above mentioned illustrative material is a group of crayon sketches of flower-like design and two oils suggestive of plant growth. The exhibition will be on view through August.—J. C.

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Summer Shows In the Colonies

ART HAS TAKEN to the hills, fields and shore with more than usual zest this first peacetime summer. Old friends, disbanded by war, have come together again and reports of rural exhibition activity are in striking contrast with 57th Street drowsiness. In Manchester the Southern Vermont Artists are holding their first summer annual since Pearl Harbor, current at the Burr & Burton gymnasium through September 2. All artists with two months residence in the area were invited to submit works for this popular, juried show. Exhibitors include Norman Rockwell, Mead Schaeffer and John Atherton. Harry Stockman, recently discharged from service, directs the exhibition. Walter M. Grant serves as advisor.

The Rockport Summer Artists Group, which holds rotating three-week exhibitions to acquaint visitors with modern tendencies in American art, is showing their second group exhibition through August 9 at Redmen's Hall. Lectures and open forums conducted by the artists supplement the exhibitions every Saturday night.

Southern Connecticut's artists are holding their 22nd annual at the Mystic Art Gallery, open through August 25. New York *Herald Tribune* reviewer reports that "the work on view avoids expression of war themes and relies in a large sense on what artists in Mystic

and the vicinity have painted for many years—their own environment."

Another influencing factor in the exhibition—which includes work by Robert Brackman, Lester Borondo, Lars Thorsen, Stephen Macomber, Herbert Stoops, Y. E. Soderberg and others—is the ocean "which influences Mystic's artists as it did the town during the last century when Mystic's shipyards and sea captains were the center of the clipper ship and whaling era."

Down East in Maine the 26th annual national exhibition of paintings is current at the Ogunquit Art Center through Sept. 8. An unusual feature of the exhibition will be the award of five prizes—by popular vote rather than jury. Winners will receive the State of Maine prize of \$200; the Art Center Prize of \$100, the Lucille Dingley prize of \$50, the Ogunquit prize of \$25 and the John Pierson Memorial prize of \$25.

Mrs. Greene, director of the Guilford Greene Gallery in Guilford, Conn., is planning to open a shop featuring examples of arts and craft, antique furniture and art objects as part of her gallery. Now current is the second summer showing of American paintings.

The first of a series of exhibitions prepared by Norfolk's Metropolitan Galleries is being displayed off the main lounge of the Cavalier Hotel at Virginia Beach. Featured are a portrait of Winston Churchill by Abbey Alston; one of Secretary of State James F. Byrnes by Alfred Jonniaux; and an-

other of Colgate W. Dardon, Jr., former Virginia governor, by Victor G. White.

Mary Ellen Silkotch and James Wilfred Kerr won first and second prize at the opening competitive exhibition of the Ross Art Galleries, in Newark, N. J. Honorably mentioned were John Ter Linden and Gladys McVicker. Director Zachary Ross will inaugurate his fall season with a second competition and invites all interested artists to submit oils and watercolors.

This season the exhibition scene in Southampton, L. I., turns from modern French art to contemporary Americans, with a large survey of work selected by Mrs. Dwight Davis and Mrs. Patrick Valentine. More than 70 pictures, loaned by Ferargil, Milch, Midtown, Kraushaar and Babcock Galleries, will be seen at the Parrish Museum through August 31. The sparkling roster of artists includes Revington Arthur, Jerry Farnsworth, Hobson Pittman, Helen Sawyer, Leon Kroll, John Heliker, Louis Bouche, Gladys Rockmore Davis, Dong Kingman, Doris Rosenthal, William Thon, Andre Ruellan, Iver Rose and others.

Paintings by members of New York's Salmagundi Club comprise the current exhibition at the Lodge, in Skytop, Pa.

For the first half of this month Eliot O'Hara has invited watercolors by Avery, Burchfield, Corbino, Dehn, Feininger, Gasser, Grosz, Marin and Marsh for exhibition at his school's watercolor gallery in Goose Rocks Beach, Me.

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Holy Family: WILLIAM PACHNER

Season's Preview

ONE SCARCELY EXPECTS a preview of the next season—rather than a review of the last—in July, but that is precisely what the Weyhe Galleries had to offer last month. Mrs. Emil Ganso, who directs the gallery and is responsible for such immediately successful "finds" as Edward John Stevens and Charles Salerno, has been looking about for a talent again and found it, for it looks as though at least four of the artists whose work was shown are in the "find" class.

Featured with four canvases is a

young Czechoslovakian, William Pachner, who is in line for a one-man show next year. The preoccupation with war and suffering evident in his dramatic, pigmented canvases is poignantly understandable in the light of the fact that his entire family died in a Nazi gas chamber. Although he is young and self-taught, these canvases contain a remarkable amount of adult, controlled passion, brought to fruition through a sure sense of design and color. *Holy Family*, with its tragic personal implications, and a powerful head titled *Despair* are most arresting.

Chaim Koppelman, another promising young man exhibiting for the first time, shows large, strangely surrealistic drawings—akin to Seurat in precision of execution if not in idea.

Two more newcomers with imagination are Esther Kastl and Frank Gebhart, whose canvases, along with those of Pachner, are notable for paint quality. Miss Kastl's *White Horse in Landscape* verges on the primitive, which is rather titillating in conjunction with highly sophisticated color, while Gebhart's sophistication encompasses design and texture as well. Alfred Russel's *Atlanta*, an expressionistic nude, is also commendable.

Among the other exhibitors were Guy Maccoy, Florence Ballin Cramer and Christine Martin.—JO GIBBS.

Loan Exhibition at Silvermine

The Silvermine Guild of Artists is currently host to a loan exhibition of paintings and sculptures, arranged with the co-operation of the Babcock, Kraushaar, Midtown and Macbeth galleries.

Beckmann Selected

From the large survey of modern art, hung on the walls of Iowa State University during the recent Iowa Summer Show, the university has purchased Max Beckmann's 74 by 115-inch *Triptych—Carnival* (reproduced in the July DIGEST).

One of a half-dozen triptychs painted by the German artist since 1937, *Carnival* was completed in 1943 during the expressionist's refuge in Holland. It arrived in this country only recently and was not included in the large Beckmann show at the Buchholz Galleries, from which this painting was purchased. Another triptych, *Departure*, is owned by the Museum of Modern Art.

On the ambiguity of the painting's subject matter, ostensibly a circus scene, the University speculates: "In a general sense it is evidently a dramatic metaphor on a monumental scale of diverse forms of human reaction to the harsh realities of our time, an imposing expression of human dignity and resilience in the face of present or impending disaster. On the level of politics the scenes may be read as symbolical of the rape of Holland by the Nazis. The Freudian symbolism may permit a purely psychological interpretation of the painting."

The University also describes the painting as typically "modern 'classical' in style, for it sums up the best in what might be called the central tradition of 20th century painting" and classifies it a "museum picture in scale and educational value."

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Portrait of a Child: GREUZE

Plaza's Record Season

THE PLAZA ART GALLERIES, just finishing their thirtieth consecutive year of operation on 59th Street a few steps east of Fifth Avenue, join the prosperous procession by also announcing a record year. According to President William O'Reilly, the total sales for the 1945-46 season was \$1,441,471.95, derived from 61 catalogued sales in 141 sessions and containing 32,998 lots.

The year was well-studded with important dispersals which broke all attendance and bidding records, among them the collection of the Countess Mercati; the Mildred Wickersham, Edwin Shewan, Virginia Haynes and Kate Macy Ladd estates; properties belonging to Mrs. Patrick Valentine, Mrs. Chauncey Clark, Mrs. J. Gevaert; and items sold by the order of Mrs. Morgan Hamilton and Mrs. Alexander Hamilton.

The highest single price of the season, \$7,950, was brought by a three-stone-drop diamond necklace from the estates of Louise Frank and Griswold Thompson, but close behind was a painting by Greuze, *Portrait of a Child*, which fetched \$7,200 in the Maurice Bandler sale which was conducted on the premises of his former home in Deal, New Jersey. Another important and unusual item from an important and unique dispersal was the sale of a carved stone French XVII century cloister for \$2,550, from the late George Grey Barnard's medieval museum.

Both Continental porcelains and English antique furniture and silver continued to break price records, one pair of decorated Dresden vases bringing \$1,500; a dozen Hepplewhite chairs, \$1,650; and a pair of George IV silver and silver-plated vegetable dishes, \$725.

Extra curricula activities included the donated services of the Galleries in the auction sale to raise funds for the Alfred E. Smith Memorial.

One interesting trend observed by Mr. O'Reilly was the greatly increased number of "Order-Bids" left by new customers unable to attend the sales themselves. Bookings are now being made for the next season, which will begin early in September.

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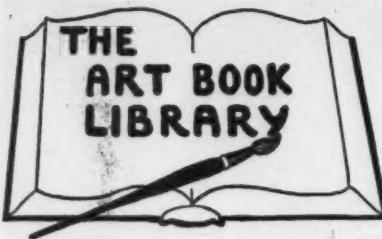
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BUY VICTORY BONDS



By JUDITH K. REED

"Preface to an American Philosophy of Art" by A. Philip McMahon. 1945. Chicago: University of Chicago Press. 194 pp. \$2.50.

Book prefaces have been brief or long, whimsical or profound but seldom has an entire book wound up as a preamble to a preface. Mr. McMahon, who is chairman of the fine arts department of New York University, has honestly titled his book a preface but even so the disappointment of this reader was not lessened. Consider: 148 pages of scholarly polemic against current esthetic theories, unthinkingly adopted from 19th century German romantic idealism, only to be followed by the let-down of a few suggestive notes for a new art philosophy for Americans. And since unlike similar radio teasers we can't tune in tomorrow to find out what beauty really means or what will happen to American art (and Greenwich Village) when the new philosophy imposes ethical responsibility upon the artist, we can only wait for the next volume by Mr. McMahon, the publication date of which isn't even hinted.

"Preface to an American Philosophy of Art" is really a capsule survey of esthetic theory, from the Greeks to the present time, and written from the point of view of a man who finds Hitler the inevitable result of iniquitous German philosophy. What McMahon has to say about current esthetic theorizing—its divorce from current art practise and from American life and thought in general makes thoughtful reading. We wish it could have been developed at greater length and with less preliminary briefing.

More "How to Do Its"

"Lettering from A to Z" by Clarence P. Hornung. Introduction by Frederic W. Goudy and a foreword by Louis Grudin. 1946. New York: Ziff-Davis. 152 pp. of text and illustrations. \$5.00.

Despite its uninspired title this excellent book on lettering is an absorbing text, designed not so much to tell the student how to design letters as to provide him with a convenient means of reference to fine alphabets in many styles and to stimulate creative design. Author Hornung is a distinguished designer—among his works are such fa-

miliar government devices as the trademarks for RFC and the Treasury Department's Minute Bond Man, as well as trademarks for the NAM, Boys Club of America and Farrar and Rinehart. His *Handbook of Design and Devices* was reviewed in the June 1 Digest.

The book opens with an introductory study of the origins of our Roman alphabet, then turns to expositions of various styles illustrated in clear, full-page plates. Special chapters discussing decorated letters, monograms and trademarks are included.

"Anyone Can Draw Animals" by Arthur Zaidenberg. 1946. New York: Pitman Publishing Corp. 170 pp. of drawings and notes. \$3.00.

As a general rule it is a good idea for students to stay away from "Anyone Can Draw" books but this is one text which should provide help in a specialized subject. A well known artist, teacher and author, Zaidenberg taught animal drawing at New York University for three years and his experience is embodied in this book of drawings which bases studies on a few basic geometric forms. Covering 30 species in 150 drawings, the artist has drawn his subjects in a variety of action poses, introducing each set with brief analytical notes.

BOOK BRIEFS

Check your neurosis: After ten years Dr. Louis Bischoff's *Be Glad You're Neurotic* is still selling strong and publishers at Whittlesey House inform us that a second, revised edition will be ready this fall. Which shouldn't surprise anyone, for "Is it not true that the neurotics have furnished the world with its geniuses?"—Dr. Bischoff not only claims that persons suffering with neuroses possess the possibilities of superiority, he actually proves it.

News from Britain: Of special interest among the art books published in England during the last six months are two revised reprints: R. H. Wilenski's *Miniature History of European Art* (published by Oxford University Press with a new chapter and plates) and Herbert Read's *Art and Society* which Faber & Faber are offering with an expanded text. New books of interest include a history of Scottish art by Ian Finlay, the first of a series on "The Arts in Britain," published by Longmans, Green; and *Venice: An Aspect of Art*, by Adrian Stokes.

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W. M. Ball	Corvallis				
Bertram Jessup	Eugene				
Andrew McD. Vincent	Eugene				
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PENNSYLVANIA					
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James H. Fujimoto	Maui, Hawaii				
John Melville Kelly	Honolulu, Hawaii				
Mrs. Janet A. Koerber	Gaius, Canal Zone				
Wilfredo Lam	Habana, Cuba				
Antonio Macario	Taybas, Philippines				
Hironomo Maehara	Honolulu, Hawaii				
Elaine Matsumot	Maui, Hawaii				
Juan Mingorance	Mexico, D. F.				
Mack Onuma	Olaa, Hawaii				
Ralph K.asaki	Honolulu, Hawaii				
CANADA					
Mrs. Thos. J. Coughay	New Brunswick, Canada				
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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Chicago, Ill.

WALLPAPER DESIGN COMPETITION. Sponsored by United Wallpaper, Inc. Open to all artists. Prizes totaling \$7,500. Work due Aug. 31. For further information write Wallpaper Design Competition, 3330 W. Fillmore St., Chicago, Ill.

Los Angeles, Calif.

26TH ANNUAL EXHIBITION OF THE CALIFORNIA WATERCOLOR SOCIETY. Oct. 15-Nov. 23. Open to all artists. Media: watercolor, gouache, pastel. Jury. Prizes. Work due Oct. 5, 1946. For further information and entry cards write George Gibson, 12157 Leven Lane, Los Angeles 24, Calif.

Lowell, Mass.

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New Orleans, La.

EXHIBITION WITHOUT JURY OF SELECTION. Sept. 29-Oct. 27. Isaac Delgado Museum of Art. Open to all artists. Media: all. Prizes. Entry fee: \$5.00 membership; Free to members of U. S. Armed Forces. Work due Sept. 25. For further information write Isaac Delgado Museum of Art, City Park, New Orleans 19, La.

New York, N. Y.

UNITED SEAMEN'S SERVICE 1947 ART EXHIBITION. January, 1947. National Academy of Design. Open to all merchant seamen. Media: all. Any number of entries may be submitted. Jury. Prizes. Work due November 1, 1946. For further information write Mrs. Isabel F. Peterson, Director, Art Exhibition, United Seamen's Service, 39 Broadway, New York 6, N. Y.

LEAGUE OF PRESENT DAY ARTISTS. Open to all modern painters, sculptors, graphic artists. Work due August 17 from 10 AM to 6 PM. For further information write Jacques Willett, 115 West 57th Street, New York City.

AUDUBON ARTISTS FIFTH ANNUAL EXHIBITION. Nov. 24-Dec. 15, New York City. Media: oil, watercolor, sculpture, black and white. Jury. Cash prizes and four gold medals. Entry fee \$3. Open to all artists. For entry rules, which will be ready for mailing about Sept. 10, write Audubon Artists, Inc., (fifth floor) 107 Chambers Street, N. Y. C. 7.

33RD ANNUAL EXHIBITION OF ALLIED ARTISTS OF AMERICA. Oct. 27-Nov. 24. New York Historical Society. Open to all artists. Media: oil, watercolor, sculpture. Prizes. Entry blanks due Oct. 12. For further information write Frank Gervasi, 333 East 41st St., New York, N. Y.

Oakland, Calif.

1946 ANNUAL EXHIBITION OF WATERCOLORS, DRAWINGS, PASTELS AND PRINTS. Oct. 6-Nov. 3. Oakland Art Gallery. Open to all artists. Not more than two works may be submitted. Jury. Work due Sept. 22. For further information and entry blanks write Oakland Art Gallery, Oakland 7, Calif.

Santa Paula, Calif.

10TH ANNUAL ART EXHIBITION. Aug. 15-24. Santa Paula Union High School Art Rooms. Open to all artists. Media: oil, watercolor, pastel; one entry in each medium. Jury. Prizes totalling \$800. Artists residing in Los Angeles area or South must deliver works to Brugger Forwarding Service, 2232 West Washington Blvd., Los Angeles before August 8. Artists in other parts of the country must deliver works by August 10 to the Santa Paula Chamber of Commerce. For information write Douglas Shilvey, chairman, c/o Santa Paula Chamber of Commerce, Santa Paula, Calif.

REGIONAL SHOWS

Atlanta, Ga.

1ST SOUTHEASTERN ANNUAL. Oct. 15-Nov. 15. High Museum of Art. Open to artists of N. and S. Carolina, Georgia, Florida, Alabama, Louisiana, Mississippi, Tennessee. Jury. Prizes. Media: oil, tempera, watercolor. Work due between Sept. 1 and 15. For further information write Ben Shute, High Museum of Art, Atlanta.

Columbus, Ohio

OHIO WATERCOLOR SOCIETY 22ND ANNUAL CIRCUIT EXHIBITION. Nov. 1946-June 1947. Midwest and Ohio Art Museums. Open to Ohio born and resident artists. Media: watercolor, tempera. Entry fee \$3. Jury. Prizes. Entry cards due Oct. 1. Work due Oct. 3. For further information write Miss Marjorie D. Campbell, Secretary, 3000 West Broad St., Columbus, Ohio.

Cortland, N. Y.

2ND ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF NEW YORK STATE. Aug. 26-31. 108th Cortland County Fair. Open to all residents of New York State with the exception of artists permanently residing in one of the following counties: Kings, Nassau, New York, Queens, Richmond, Rockland, Suffolk, Westchester. Media: oil, watercolor, tempera, gouache. Not more than two works may be submitted by one artist. Jury. Prizes totaling \$500. Entry cards due Aug. 17. Work due Aug. 17-20. For further information write Cortland County Agricultural Society, 3rd Fl., 45 Main St., Cortland, N. Y.

Dallas, Texas

8TH TEXAS GENERAL EXHIBITION. Oct. 1946-Jan. 1947. Dallas Museum of Fine Arts. Open to residents of Texas. Media: oil, watercolor, drawing, print, sculpture, ceramics. Jury. Purchase prizes totaling \$1,265. Work due September 14. For further information write Dallas Museum of Fine Arts, Fair Park, Dallas 10, Texas.

Hartford, Conn.

9TH ANNUAL CONNECTICUT WATERCOLOR SOCIETY EXHIBITION. Nov. 9-Dec. 1. Open to residents of Connecticut. Media: watercolor, rousache. Jury. Prizes. Entry cards and work due Oct. 30. For further information write Mrs. Berthe Dion Burke, 816 Farmington Ave., West Hartford, Conn.

Johnstown, Pa.

14TH ANNUAL EXHIBITION OF ALLIED ARTISTS OF JOHNSTOWN, PA. Oct. 28-Nov. 11. Art Institute. Open to residents and native born Pennsylvanians. Media: oil, watercolor, black and white, pastel, tempera. Jury. Prizes. Entry fee \$2. Handling fee \$1. For further information write Kathryn Lohr, Secretary, 401 Glenwood Ave., Johnstown, Pa.

Memphis, Tenn.

1ST MEMPHIS BIENNIAL EXHIBITION. Oct. 5-29. Brooks Memorial Art Gallery. Open to artists of Tenn., Miss., Ark. Media: oil, watercolor, tempera, pastel. Entry fee \$2. Jury. Prizes. Entry cards due Sept. 2. Work due Sept. 9. For further information write Brooks Memorial Art Gallery, Overton Park, Memphis 12, Tenn.

Sioux City, Iowa

2ND ANNUAL IOWA WATERCOLOR EXHIBITION. From Nov. 1. Iowa Art Center. Open to artists who vote in Iowa. Media: watercolors. Prizes totaling \$100. Work due Oct. 1. For further information write Iowa Art Center, 613½ Pierce St., Sioux City 15, Iowa.

Springfield, Mass.

1946 REGIONAL EXHIBITION. Oct. 6-27. Springfield Museum of Fine Arts. Open to artists legally resident within the counties of Hampden, Hampshire and Franklin. Media: oil, tempera, watercolor, gouache, sculpture not over 60 inches high. Entry fee \$3. No jury. Works due between 9 A.M. Sept. 30 and 5 P.M. Oct. 31. For further information write 1946 Regional Exhibition, Museum of Fine Arts, 49 Chestnut Street, Springfield 5, Mass.

Syracuse, N. Y.

11TH NATIONAL CERAMIC EXHIBITION. Nov. 3-Dec. 15. Syracuse Museum of Fine Arts. Open to ceramists of the U. S. and Canada. Media: fine arts ceramics, pottery, ceramic sculpture (including terra cotta) and enamels. Prizes totaling \$1,350. Work due at Syracuse Museum and the following regional centers between Sept. 19 and 22 inclusive: Cooper Union, N. Y.; Cleveland Museum; Los Angeles County Museum; San Francisco Museum; University of Georgia, Athens, Ga. Work should be sent to nearest center. \$3 entry fee; entries limited to five. Final data available Sept. 1. For further information write Anna W. Olmstead, Director, Syracuse Museum of Fine Arts, Syracuse, N. Y.

Washington, D. C.

1ST ANNUAL EXHIBITION OF CONTEMPORARY ART BY WASHINGTON ARTISTS. Dec. 1946. Corcoran Gallery of Art. Open to artists residing within 20 mile radius of the gallery. Media: watercolors, oil, drawings, prints, etc. Entry fee \$1. Jury. For further information, write after Sept. 15 to Corcoran Gallery of Art, Washington, D. C.

Youngstown, Ohio

12TH ANNUAL NEW YEAR EXHIBITION. Jan. 1-26. Butler Art Institute. Open to artists of Ohio, Pa., Ind., W. Va., Va. Media: oil, watercolor. Jury. Prizes. Work due Nov. 17-Dec. 8. For further information write Secretary, Butler Art Institute, 524 Wick Ave., Youngstown, Ohio.

The Art Digest

A Modern Viewpoint

By RALPH M. PEARSON

The New Art Education

A series of 12 paper covered books by Elsie E. Ruffini and Harriet E. Knapp of Teachers College and Columbia University. American Crayon Co. \$4.50.

Should an author review a new book with the same title as one of his own? In this case this author is doing so because an issue is involved which goes to the bed-rock of art educational theory and practice. The duplicate titles are *The New Art Education*. Mine was published in 1941.

Three main schools of thought and practice exist in art education in this country today. One represents the academic naturalism of our recent art decadence. One is built on that renaissance of the creative spirit called the Modern Movement. The third is the School of Confusion reared on compromise between the two other extremes and resulting in a hybrid art which mixes imitation of nature and imitation of the superficial aspects of the Modern into a hash of irreconcilable elements and misunderstanding.

The series by Ruffini and Knapp is written for grade school children and teachers. Three sections are texts for the teachers; nine are composed of illustrations with captions to appeal direct to the children. The virtues of the texts for teachers are several. There are a great many useful suggestions for craft problems—from making costume jewelry with safety-pins to beads, bookbinding, lettering and carpentering. The words used to define basic art theory are those of the modern, creative school in impeccable repetitions of my own and other well worn phrases about creation, design, self-expression and the like. Specifically these say—The desire to paint should spring from emotional experience. Children should paint what they know rather than what they see. There must be no copying. Art has to do with design. Design should be free and spontaneous. Self-expression is the touchstone of all art education. The teacher should not try to develop skill or impose adult standards, etc., etc.

But—the amplifying texts and the nine books of illustrations categorically deny all these fine words. With practically no exceptions, other than where the works of authentic moderns are reproduced, illustrations are the hackneyed stereotypes of the old academic school with no emotional creation, no originality, no authentic inner sense of design. The captions also are those of the 19th century academy and the frequent references to "Modern Art" are grotesque misrepresentations of its value and purpose. A statement that the Modern Movement was "born in

Paris in 1925" (instead of from 1880 to 1909) is typical of the crass ignorance continually shown.

These books recite the "modern lingo" by rote with no understanding of what the words mean. They belong to the School of Confusion. They can only increase confusion among the teachers and students of our schools.

Footnote. The authors list one of my early books, long out of print, twelve times. They do not mention my current book of their same title.

From Louvre to Metropolitan

Six more paintings on loan from the Louvre have been hung in the Metropolitan Museum's great hall, where they will be on indefinite view until their return to France. The paintings are the *Blacksmith at His Forge* by Le Nain; a Fragonard portrait, *L'Etude*; Mme. Vigee-LeBrun's *Portrait of the Artist and Her Daughter*; David's *Marquise d'Orvilliers*; Degas' portrait of himself and his friend, Evariste de Valernes, and Poussin's *Funeral of Phocion*.

All the paintings came to the museum for safekeeping during the war after their loan to the New York World's Fair. Prior to their feature exhibition they hung in the Metropolitan's French paintings galleries.

Fragonard Recovered in Cafe

The bar of a cafe in Paris' Latin Quarter became a bizarre shield for a painting attributed to Fragonard, which was stolen in 1943 and recovered recently by French police. The painting, which is valued at \$84,000, was stolen from Miss Paulette Weinstein during the German occupation of Paris in 1943. Three men, posing as Nazis, "requisitioned" the painting.

A few weeks ago, two individuals, this time posing as members of an organization engaged in recovering German loot, offered to return the picture to Miss Weinstein for 4% of its value. After accepting the offer, she notified the police who nabbed the thief as he stepped up to her in the cafe rendezvous. He was identified as one of the original trio—the two others had been caught.

Artist-Descendant of Paine

Mrs. Margaret Paine Fisher, well-known miniature painter and descendant of famed Revolutionary War author, Thomas Paine, died in Mount Holly, N. J., July 7. She was 72 years old. Mrs. Paine was a former director of the New York Society of Craftsmen and the Society of the Four Arts. She leaves her husband, Charles M. Fisher.

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Seven Collectors

[Continued from page 5]

erations, it is doubtful that for the sheer enjoyment which comes from living on intimate terms with great painting, that these collections could have done better.

Best known of the four is the selection from the Lewisohn Collection, which contains as many public as private favorites, for we have met the pictures before in other loan shows. These high points in French art include such well-loved friends as *We Greet You, Mary* by Gauguin, the tender Picasso gouache *Harlequin Family*, Rouault's powerful *Three Judges*, Van Gogh's most brilliant version of *L'Arlesienne*, Matisse's *Pink Tablecloth*, Renoir's *Boating Party*, a small Daumier and Degas, and Seurat's *Sunday at the Grand-Jatte*. This latter is the final study for the monumental canvas now owned by the Art Institute of Chicago.

A piquant note on the Lewisohn collection, which was begun in 1914 by banker Adolph Lewisohn with the acquisition of Cézanne's *Seated Peasant* (also shown), is the fact that two of the five American pictures loaned to the museum come from Sam Lewisohn, who inherited and augmented the collection. Holding their own among the magnificent feast of French painting are a 1923 Marin watercolor and a fine work by Maurice Sterne, painted only last year.

The eight paintings collected by Dr. Levy, a noted psychiatrist, and his wife for their Park Avenue apartment form a superb exhibit in which each artist is represented by one of his highest achievements. These collectors—and it is true of most of the others in their group—have not bought just famous signatures but an outstanding picture by each artist. The Levys have chosen a beautiful Van Gogh still life, *Purple Iris*—and its fusion of passion and austerity is perhaps comparable to its creator's moments of madness and lucidity, for it was painted the year Van Gogh died; a dramatic Cézanne landscape, moody and vibrant with orange and the artist's special blue; Degas' compelling portrait of Mme. de Nittis; Renoir's elegant study of Mme. Henriot; a rare

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Seurat Sunset; an early Bonnard; Manet's Oysters and Corot's View of Honfleur, both small but perfect paintings.

Lee Ault began collecting when he was barely past his teens. With a fine family background in the arts—he is the grandson of the partner of the well-known Ault and Wiborg Printing Ink Co., of Cincinnati, which was the first American firm to introduce Toulouse-Lautrec posters for commercial reproduction—Ault has kept his collection fluid, early pictures being constantly changed for others as his taste developed. He has been collecting actively since his recent release from the American Field Service. Among his new acquisitions at the Museum are a 1940 Matisse, done in the brilliant blues and orange associated with his late work; a Picasso Portrait of a Woman, painted in 1939, and The Black Clocks by Tamayo, a new work of the Mexican master of strange, shimmering color tones. Ault's other favorites number Rouault's Red Haired Woman; Soutine's tough Little Pastry Cook and still lifes by Braque and Gris.

The nucleus of the seldom-seen Bakwin collection lies in the 1927 John Quinn sale. At the moment the doctor and his wife are buying no more pictures for their house on 71st Street, wanting only as many paintings as they can comfortably enjoy in their own home. All the pictures they loaned for this show indicate enjoyment of rich and expressive painting. There are two Renoirs, two Cézannes, an early Matisse interior and a serene Fisherman by le douanier Rousseau; Rouault's heavy, tragic watercolor, Two Prostitutes; Soutine's wistful Girl in Pink Dress; and another version of L'Arlequin. Probably later than the Levy Van Gogh, it is paler in tone, replacing the latter's brilliance with textured pattern.—JUDITH KAYE REED.

Kent for Congress

Rockwell Kent, left wing artist and illustrator, will be the American Labor Party's candidate for Representative from the 33rd Congressional District of New York.

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Preparing Canvas

Two inquiries have come regarding the preparation of canvas. These have been referred to our Mr. Conrow, Chairman of the Technical Committee of the League and his advice is printed here:

Buy strong natural linen. Cut the piece about six inches wider than the stretcher. Soak in tub of clean water to shrink. Have made a good strong bar or key stretchers, such as may be had from leading dealers.

With canvas stretchers, stretch linen on carefully and tight. Tacks should not be more than one inch apart. One thread should follow along the edge, right across; and another on the edge at right angles. This exactness, in completed canvas, makes an even stretch and avoids cracking of paint later. Poke through to the back any big ugly knots. Singeing the surface with blue flame can be a good refinement.

Wet the stretched linen—wet thor-

oughly. Squeeze on a platter a pound or more of the best quality of artists oil paint, white lead ground in linseed oil. With a big palette knife or kitchen spatula, throw lumps of this on the face of the canvas and spread it out with the edge of the knife; continue until the whole surface is covered evenly. The scraping shows the weave of the canvas. Leave paint rather heavy on edges. You may complete with a big stipple brush if you want that sort of surface as some artists prefer.

The water keeps the linseed oil from soaking into the linen. The white paint is meshed into the linen firmly. This is now non-cracking canvas. It is pliable as a glove. It is a process that goes back to pre-art-history. For untold centuries fishermen have made tarpaulins this way. William Sartain, H. O. Walker and others have made their larger and more important canvases this way.

It is a beautiful canvas to draw upon or to paint on. —WILFORD S. CONROW.

Survived—or Nearly

So we did not have to scrap all our statuary after all. It did seem for a time that our jitter-bug patriots would force us into the great sacrifice of our prized pieces that they might be moulded into armament.

A mayor up in New Rochelle was quite determined that the historic La-Rochelle cannon should go into the scrap heap. This is a rare piece dating back from 1620 and was presented to New Rochelle by the French city of that name whence the Huguenot settlers came who founded the New York town.

A new Jersey Congressman whose zeal could not be questioned even if his cultural set-up and appreciation were sadly lacking, introduced a bill into the House directing the Metal Reserves Company to scrap statues, tablets and ornamentation made of critical materials.

The Liberty Bell was offered by one wild-eyed person who imagined his patriotism was several jumps ahead of the rest of the country. There were those who would sacrifice the Statue of Liberty. The League protested all this widely and loudly and its protests were much quoted.

Well, they are mostly all here, but this stupidity was not without its lamentable results. Lady Decies, who is a Patroness in Perpetuity of the Metropolitan Museum of Art, protested in 1942 against the "burst of misdirected enthusiasm" which led the Brooklyn Museum to donate to the scrap campaign some very valuable seventeenth century swords. Benefactors like the father and mother of Lady Decies may in the future consider very carefully the conduct of such trustees of their priceless contributions.

When we once get our feet off the ground we go up in the air in a big way.

Inhalation in Art and the Action of the Emotional Centers in the Human Figure

By Dr. Gustavus A. Eisen

Inhalation in its reference to art can be defined as that particular quality whereby the poses and poise of the various parts of the body are made to depend upon the chest during the act of conscious inhalation, instead of upon the purely anatomical and athletic element acting through muscles and joints during an act of motion. During this act of conscious inhalation the lungs inflate and thereby cause every single unit of the body to assume a different position from what it occupied a moment before the action began.

Conscious inhalation creates or awakens a succession of impulses which distribute force and activity throughout the body. These determine the emotional expression of body and face in rest, movement, pose and poise. The course of this action starts from a stage of relaxation, commencing with expansion, and continues by gathering activity and attraction. It ends in attention. Throughout the whole action the result at every single instant is co-ordinative and accumulative with, and of, a steadily increasing spiritual uplift which, if

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continued, ultimately culminates in an apotheosis of emotional and spiritual beauty as far as these can be expressed in matter alone.

The result is a more or less complete harmony between bodily form, pose and balance and the emotional sentiment which the artist intended to express, a co-ordination between feeling, movement and pose. The effect is accomplished by a proper use of what is now known and recognized as the "emotional centers" of the thorax upon which all movement should become dependent—in preference to the centers of athletic force, which are sought in the muscles and the joints. The various stages of this action of uplift through inhalation are rhythmical in their nature and co-ordinated, whereas those dependent alone upon the joints, the muscles and the will without intermediary of the emotional centers, are fitful and without any co-ordination and aim for beauty.

The acts of inhalation and exhalation pass along and through several transverse body planes. The lowest one in inhalation is sensual, the next one above expresses Bacchanalian joy, the one above that, spiritually, the highest one, intellectuality and the expression of mental qualities, especially in the face. A higher extension than that results in extravagance in bodily and emotional expression. The theory of inhalation is applicable to any pose and mentality such as riding, running, joy and grief.

It may be well to state that inhalation was known and employed in Babylonian, Mycenaean, Egyptian, archaic Greek and in classic Greek art, but was practically unknown in Roman and Medieval art. Both characteristics, inhalation and use of emotional centers, were unconsciously, or at least intuitively used by a few of the Renaissance artists, beginning with Piero della Francesca and Mantegna. Inhalation was unknown to Botticelli as well as to Michaelangelo in his earlier works, but was applied in his paintings in the Sistine Chapel. It was unknown to Raphael in his earlier works, but after the year 1500 he made use of inhalation in all his figures as well as in the trees and backgrounds of the landscape. After his time the uplift imparted by inhalation and the use of the emotional centers was again lost. It is unconsciously applied in modern art, but much more rarely, even, than in the Renaissance.

Observed by the present writer in the figures and vines of the Great Chalice of Antioch, a preliminary study of in-

halation and the use of emotional centers will be found in Chapter XII of his monograph *The Great Chalice of Antioch*, Kouchakji Freres, New York, 1923.

Inhalation has been since used in the works of at least two American artists—the late Arthur B. Davies and in portraits by Wilford S. Conrow. It will infuse life in any art, but it will not work miracles without the adjunct of other principles now mostly known to artists and critics. Inhalation can be felt, studied, learned, taught and applied; and when felt and understood it will enable the artist and the archaeologist to recognize and date many works of classic and other arts and assign them to their proper place in the history and chronology of art, with greater precision than by any other means.

Inhalation may indeed be deemed the apotheosis of art. The origin, nature and art of inhalation is in and of the very air we breathe, symbolically a reaction of the spiritual forces from purely materialistic representation which is not art and which is, and always has been, unable to express the act and action of life. And if in the air and of the air, it must also affect everything else in nature. Without it every other expression, even the most artistic, will lack its most important, its divine semblance of life. Indeed the effect of the life-giving principle of the air is felt by every unit in nature. In man the inhalation of air awakes the emotions of the soul and its coordinated movement in and of the body; and likewise, but to an inferior degree, in other living beings of every kind. We see it in the birds and other animals represented by the Egyptian artists, and in those of the Greeks, but never in those of Roman make, as for instance in their eagles.

In plants the uplift is visualized as an effect of spring when every animated object, after the winter's sleep, tends upwards as a result of warmth, moisture and air. This general striving and energy results in harmony between details, the more absolute, the more perfect this union, the greater and finer the combined results. So in the Antioch Chalice vines with their opening buds and leaves, curved tendrils, and ripening bunches, there are no drooping or resting twigs, no dried curled leaves, no shrunken berries, no dormant buds. Indeed all parts of the Antioch Chalice decorations are co-ordinated and concordant, emblematic and suggestive of spring. The vines rise upwards and spread in full possession of life. The birds among its foliage reflect the same natural activity, some descending, some hovering, some resting without relaxation, some partaking of the fruit.

Others, like the eagle, spread their wings as if ready for flight, or searching for spiritual food, the eagle on the mystic loaves, the dove as in the baptism of Christ or in the bestowing of the Holy Spirit. Even the seated figures of Christ and Apostles reflect the same quality of life and uplift, the Apostles' arms extended with significant energy, their bodies elastic, their limbs ready for action, their faces eager—all hailing the risen Savior and His, and in His, abode of spiritual spring.



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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Akron Art Institute To Aug. 30: Paintings from the Metropolitan and Whitney Museums.

BALTIMORE, MD.

Walters Art Gallery Aug.: Watercolors by Antoine-Louis Barye.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy Aug. 4-30: Photographs by C. J. Laughlin.

BOSTON, MASS.
Museum of Fine Arts Aug.: Drawings by Dali and Goya; Williams' Willow; Chinese Pottery; Prints by Goya.

BRUNSWICK, ME.
Bowdoin College Museum of Fine Arts Aug.: Contemporary American Paintings.

BUCK HILL FALLS, PA.

Buck Hill Art Association To Aug. 16: Annual Purchase Prize Exhibition; Aug. 18-Sept. 6: American Color Print Society Exhibition.

CAMBRIDGE, Mass.
Fogg Museum Aug.: Prints by Schongauer and Durer.

CHICAGO, ILL.

Art Institute To Aug. 18: Annual American Exhibition of Watercolors and Drawings; To Sept. 30: Picasso and Braque; Paintings by Murray Jones and Janet M. Jones.

CLEVELAND, OHIO
Museum of Art Aug.: Seven Graphic Masters: European and American Paintings.

COLORADO SPRINGS, COLO.
Fine Arts Center Aug.: Southwestern Indian Art; Recent Accessions by American Museums.

DALLAS, TEX.

Museum of Fine Arts To Aug. 6: Contemporary Prints; To Sept. 3: Six Latin-American Painters; To Sept. 3: Paintings and Sculpture by Texas Artists; Dallas Allied Arts Prize Winners.

DAYTON, OHIO

Dayton Art Institute Aug.: Permanent Collection; Otto Spaeth Collection.

DENVER, COLO.

Denver Art Museum Aug.: 52nd Annual Exhibition.

DETROIT, MICH.

Detroit Institute of Arts To Sept. 3: Contemporary Prints and Drawings; Aug. 1-5: International Salon of Photography; Aug. 1-Sept. 3: Detroit Painters, Sculptors and Potters.

HAGERSTOWN, MD.

Washington County Museum of Fine Arts To Sept. 1: Selections from Permanent Collection.

INDIANAPOLIS, IND.

John Herron Art Institute Aug.: Paintings from Booth Tarkington Collection.

KANSAS CITY, MO.
William Rockhill Nelson Gallery Aug.: History of American Watercolor; From Aug. 18: Latin American Drawings.

KENNEBUNK, MAINE

Brick Store Museum To Aug. 30: Work by Members and Invited Artists.

LOS ANGELES, CALIF.

Los Angeles County Museum Aug. 11-Sept. 9: Veteran Artists.

James Vigevano Galleries Aug.: Modern French Paintings.

MILWAUKEE, WISC.

Milwaukee Art Institute To Aug. 25: Encyclopaedia Britannica Collection.

MINNEAPOLIS, MINN.

Walker Art Center To Aug. 4: Annual Sculpture Exhibition; Aug. 25-Sept. 22: Annual Purchase Exhibition.

MYSTIC, CONN.

Mystic Art Association To Aug. 31: Annual Exhibition.

NEWARK, N. J.

Newark Museum Aug.: Arts and Crafts of North American Indian; Recent Accessions; Arts of China.

Collectors Collect

At the Contemporary Arts Gallery "Collectors of American Art" have hung their first large group of purchases for next Christmas distribution to members. Here is a good chance to see what a \$5 membership will buy.

There are bright graceful watercolors by Merwyn Eaton; a small, beautiful study of *The Menonite Girl* by the late Herbert Tchudy; a solid, satisfying

OMAHA, NEBR.

Joslyn Memorial Aug.: Grace Bliss Stewart; To Aug. 11: Plains Indian Painting; Aug. 4-Sept. 1: Annual Greater Omaha Exhibition; Aug. 18-Sept. 16: Paintings by Ruth F. Byers.

PHILADELPHIA, PA.

Pennsylvania Academy of Fine Arts Aug. 16th and 17th Century Drawings; American Paintings from Permanent Collections.

Art Alliance To Aug. 17: Philadelphia Watercolor Club; Drawings 15: Illustrated Books.

PORTRLAND, ORE.

Portland Art Museum Aug.: Contemporary Paintings and Prints; Aug. 17-Sept. 15: Paintings by Roslyn Crawford.

PROVIDENCE, R. I.

Rhode Island School of Design To Aug. 15: Master Drawings; New Print Acquisitions.

PUTNAM VALLEY, N. Y.

Central School Galleries To Aug. 19: 5th Annual Art Exhibition.

ROCKFORD, ILL.

Art Association To Aug. 5: Permanent Collection; Paintings by Claude Salsbury and Roy C. Keister; Aug. 6-Sept. 2: Paintings by E. M. R. Weiner.

ST. LOUIS, MO.

City Art Museum Aug. 8-Sept. 2:

Drawings by Virginia Frances Sterrett.

SAN DIEGO, CALIF.

Fine Arts Gallery Aug.: Prints by Josef Albers; Paintings by James Cooper Wright.

SAN FRANCISCO, CALIF.

California Palace of the Legion of Honor To Aug. 11: American and European Landscapes; 18th Century Mezzotint; Watercolors by John Young; From Aug. 14: Paintings by David Park; Drawings by Edgar Taylor.

M. H. De Young Memorial Museum Aug.

Paintings by Thomas Hill; San Francisco Museum of Art To Aug. 6: Watercolors by Graham Sutherland; To Aug. 11: Paintings by Pedro Figari; Aug. 6-25: Paintings by Jacqueline Lamba; Sculpture by David Hare; Aug. 7-25: Woman with Pearls; Aug. 13-Sept. 8: Paintings by Emil Bisttram; Paintings by Mark Rothko; Paintings by Agnes Simms; Aug. 26-Sept. 112: Modern Textile Design.

SAN MARINO, CALIF.

Huntington Library and Art Gallery Aug.: America in Maps, 1503-1600.

SEATTLE, WASH.

Art Museum Aug. 7-31: Portrait of America, Pepsi-Cola Competition.

SPRING LAKE, N. J.

The Warren To Sept. 8: New Jersey Chapter of A.A.P.L. 10th Annual Exhibition.

SYRACUSE, N. Y.

Syracuse Museum of Fine Arts Aug.: Permanent Collection.

TOLEDO, OHIO

Toledo Museum of Art To Aug. 25: 53rd Annual Exhibition of Selected American Paintings.

UTICA, N. Y.

Munson-Williams-Proctor Institute Aug. 4-Sept. 22: Elements of Design; Print Collection.

WASHINGON, D. C.

Arts Club Aug.: Members' Show.

National Gallery, Smithsonian Institution Aug. 4-Sept. 15: Watercolor Exhibition.

Phillips Memorial Gallery Aug. 4-Sept. 30: Paintings by Artists of Washington and Vicinity.

WEST PALM BEACH, FLA.

Norton Gallery and School of Art Aug.: Paintings by James McIvor Wilson and Jane Downs Carter.

WOODSTOCK, N. Y.

Rudolph Galleries Aug.: 7th Summer Exhibition; Paintings by Madeline Shiff-Wilts.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) Aug.:

A. C. A. Artists Group.

N. M. Aquavella Galleries (38E57)

Aug.: Old Masters.

America House (485 Madison) Aug.:

Craftsmen of Tomorrow.

American-British Art Center (44W 56) Closed for Summer.

Argent Galleries (42W57) Closed for Summer.

Art of this Century (30W57) Closed for Summer.

Associated American Artists (711 Fifth at 58) To Aug. 15: Group Exhibition; Aug. 16-Sept. 15: Watercolor and Drawing Exhibition.

Babcock Galleries (38E57) Aug.: Oils and Watercolors by American Artists.

Little Gallery (Barbizon-Plaza Hotel) Aug.: Thum Box Exhibition.

Baransky Galleries (664 Madison at 61) Closed for Summer.

Bignou Gallery (32E57) Closed for Summer.

George Binet Gallery (67E57) Closed August.

Mortimer Brandt Gallery (15E57) Closed for Summer.

Brooklyn Museum (Eastern Parkway) Aug.: Paintings by Mary Cassatt; Egyptian Bronzes; Photos by Albert Greenfield; To Aug. 18: Graphic Work by Raoul Dufy.

Brunner Gallery (110E58) Aug.: Old Masters.

Carroll Carrstairs (11E57) Closed during August.

Century Association (7W43) To Sept. 26: Paintings from Stephen Clark Collection.

Chinese Gallery (38E57) Aug.: Group Exhibition.

Contemporary Arts, Inc. (106E57) Aug.: Group Exhibition.

Downtown Gallery (32E51) Aug.: Contemporary American Paintings and Folk Art.

Durand-Ruel (12E57) Closed August.

Eggleston Galleries (161W57) Aug.: Group Exhibition.

8th Street Gallery (33W8) Aug.: Summer Sale of Paintings.

8th Street Playhouse (36E58) To Aug. 8: Paintings by Robert Feigl.

Feigl Gallery (601 Madison at 57) Closed August.

Perangl Gallery (63E57) To Aug. 16: Summer Group Exhibition.

Frick Collection (1E70) Aug.: Per-

manent Collection.

Friedman Gallery (20E49) Aug.: Works of Bertram Goodman.

Galerie Nouf (342E79) To Aug. 11: Group Exhibition.

Galerie St. Etienne (44W57) Closed for Summer.

Gramercy Galleries (38 Gramercy Pk.) To Sept. 3: Old and Modern Art.

Grand Central Art Galleries (15 Vanderbilt) Aug.: Watercolor Group.

Hammer Galleries (682 Fifth) Aug.: Permanent Collection.

Kennedy and Co. (785 Fifth at 60) Aug.: Audubon Exhibition.

Kleemann Galleries (65E57) Aug.: Group Exhibition.

Knoedler (14E57) 18th & 19th Century French Paintings; Aug. 26-Sept. 14: Paintings by Arthur Szyk.

Kootz Gallery (15E57) Closed August.

Kraushar Galleries (32E57) To Aug. 30: Group Exhibition.

Mortimer Levitt (16W57) Aug. Group Exhibition.

Julien Levy Gallery (42E57) Closed August.

Lilienthal Galleries (21E57) Closed August.

Macbeth Gallery (11E57) Closed August.

Pierre Matisse Gallery (41E57) Closed August.

Metropolitan Museum of Art (Fifth Ave. at 82) To Sept. 30: Contemporary American Painting and Sculpture; Print Exhibition; Taste of the Seventies; European Drawings.

Midtown Galleries (605 Madison) Aug. Season's Retrospective.

Milch Galleries (108W57) Aug.: 19th and 20th Century American Artists.

Morton Galleries (117W58) Aug.: Group Exhibition.

Museum of Modern Art (11W53) To Aug. 25: Paintings by Georgia O'Keeffe; Ballet Drawings by Franklin C. Watkins; To Sept. 8: Frank Lloyd Wright Architecture; To Sept. 15: New Photographers; To Sept. 22: New York Private Collections.

Museum of Non-Objective Painting (24E54) Aug.: Summer Loan Exhibition.

New Age Gallery (138W15) Closed August.

Newhouse Galleries (15E57) Aug.: Old and Modern Paintings.

New York Historical Society (170 Central Pk. West at 77) To Oct. 2: Audubon Watercolors.

New York Public Library (135th St. Branch, 104W136) Aug.: Paintings and Sculpture by Fay Helfand and Gold.

Nierendorf Gallery (52E57) Closed August.

Norlyst Gallery (59W56) Closed August.

Harry Shaw Newman Gallery (Old Print Shop) (150 Lexington at 30) Aug.: 19th Century Americana.

Passeo Art Gallery (121E57) Aug.: Group Exhibition.

Perls Gallery (32E58) Aug.: Sea-son in Review.

Pinacotheca (20W58) Closed August.

Portraits, Inc. (460 Park at 57) Aug.: Summer Exhibition.

Rahn Gallery (683 Fifth at 54) Closed August.

RoKo Gallery (51 Greenwich Ave.) Aug.: Group Exhibition.

Paul Rosenberg and Co. (16E57) Aug.: 19th and 20th Century French and American Paintings.

Salmagundi Club (47 Fifth Ave.) To Sept. 20: Summer Group Exhibition.

Bertha Schaeffer (32E57) Aug.: Summer Group Exhibition.

Schaeffer Galleries (52E58) Closed August.

Schneider-Gabriel Galleries (60E57) Closed August.

School for Art Studies (2231 Broadway) To Sept. 16: 1st Students Exhibition.

Schultheis Art Galleries (15 Maiden Lane) Aug.: Old Masters.

Jacques Seligmann Galleries (5E57) Closed August.

Serigraph Galleries (38W57) To Aug. 31: The Decorator's Choice.

E. & A. Silberman (32E57) Aug.: Old Masters.

Valentine Gallery (55E57) Closed for Summer.

Village Art Center (Waverly Pl. at 11th St., St. John's Church) Aug.: Summer Group Exhibition.

Wildenstein and Co. (19E64) To Sept. 1: Portraits through 4 Centuries.

Winfield Gallery (184W4) Aug.: Paintings by Phyllis Skolnick.

D'Harnoncourt Appointed

Rene d'Harnoncourt, vice-president of the Museum of Modern Art, has been appointed senior counselor of visual art in the United Nations Educational, Scientific and Cultural Organization. Now on a two-month leave from the Modern Museum, he flew to London early in July to help develop the commission's program, which will later be submitted to the Assembly when it meets in Paris.

The Art Digest

For Everyone



The Outstanding

SALVATORE AUCELLO



Photo by Barbara Goodspeed, N. Y. C.

SALVATORE AUCELLO was selected by the O.W.I. for one of a series of government brochures honoring ten American artists of Italian birth, who had contributed most to the representation of the "American Scene" in their paintings. He is a fellow of the Tiffany Foundation, and a member of the Chicago Society of Artists, Artists League of America, the American Artists Professional League, etc. His work may be seen regularly in National Exhibiting societies such as the Audubon Artists, Milwaukee Art Institute, Oakland Art Gallery, Westchester Institute of Fine Arts, Salmagundi Club Gallery and many others.

His interest in subject matter runs a wide gamut in depicting "the soul of the people of the earth" for he is known as the artist of the people. Also noted for his lithographs and murals, he has directed the activities of the Federation of the Westchester County Artists, and in 1935-37 was supervisor of the Rockland County Government Art Project. Mr. Aucello's very sound basic art education in the National Academy, with such masters as Charles Hawthorne, Arthur Crisp, William Auerbach Levy and others, is now being generously shared with a fortunate group of talented art students.

A recent art jaunt to Mexico was productive of a new series of water colors which will have their first showing in Chicago this fall—after which they will be toured throughout the country.

Mr. Aucello shares his studio with his charming wife, Mary (a noted ceramic artist and designer). They may be reached at 75 E. Division Street, Chicago, Illinois.

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